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ABSTRACT

Designed to bridge the gap between traditional teacher-supplied content and process and the needs of the "rock era" student, this course focuses on developing minimum goals. The goals are related to musical attitudes, musical understanding, and musical skills of the student. The emphasis is on the student's human values, interpersonal feelings, and his music. The course is organized using the procedure of a "plastic teaching strategy," an organizational formula which allows for the teaching situation to maintain a capability of continuous change in shape, direction, or emphasis. The three phases of this conceptual organization are: Phase 1, exploration of student values, feelings, and music; Phase 2, experimental activities; and Phase 3, developmental involvement. The teacher's initial task is to select one of the following teaching strategies: Strategy A--the teacher establishes a Musical Focus Area; or Strategy B--the teacher initiates activity without prior formulation or selection of a Musical Focus Area. The teacher may move from one strategy to the other as class needs are reflected. Eleven approach tactics are suggested as devices for mobilizing student activity, and samples are given as illustrations of how the teacher may use these tactics. Appendixes present a Sample Lesson Plan Form, a Conceptual Lesson Form, a 56-item bibliography, recommended aids, and selections of recordings. (DB)

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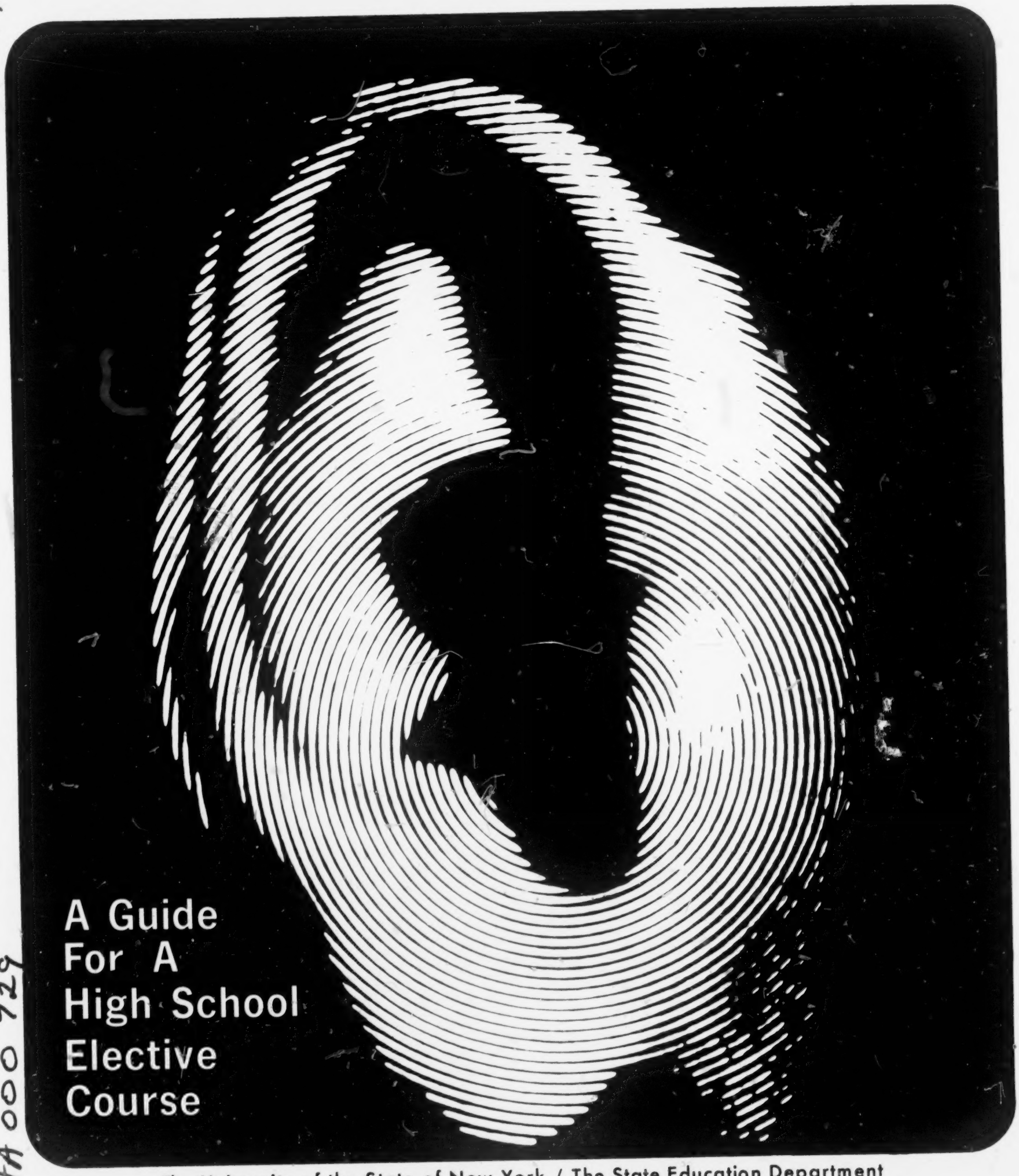
Music in Modern American Society



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The University of the State of New York / The State Education Department
Bureau of Secondary Curriculum Development / Albany, New York 12224

MUSIC IN MODERN AMERICAN SOCIETY

(Contemporary Music)

A Guide for a High School Elective Course

The University of the State of New York/The State Education Department
Bureau of Secondary Curriculum Development/Albany/1971

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FOREWORD

Music in Modern American Society is the third in a series of curriculum guidelines designed to help the schools in New York State to meet the needs of those students in grades 9, 10, 11, and 12 who might otherwise have little or no opportunity for active participation in music beyond the eighth grade. Other publications in the series include *Teaching the Guitar* and *A Teacher's Guide to Folksinging*. *Hi-Fi, Stereo, and Electronic Music* is being prepared as a fourth publication in this series.

The guidelines are as flexible as their format is varied, in order to stimulate the development of courses which meet local rather than statewide conditions and demands. For example, each of the units of study might be offered:

- Daily, for 8 or 10 weeks
- Two or three times a week, for a semester
- As a full-year course, in expanded form
- As one segment of a yearlong course
- As an elective of minimum length presented in combination with any or all of the other units in the series

or

- In a variety of other ways

The amount of credit to be granted to students who successfully participate in the program will be governed by the regulations in the State Education Department's *Syllabus in Music, Grades 9 to 12*.

The guidelines in this new series reflect a change in the philosophy of music education in New York State. The teacher of these courses is expected to be the student's guide and companion through the process of learning, rather than strictly the instructor. The music teacher who lacks experience in a given area may therefore have an advantage, for he will be able to facilitate the process by:

- Learning with his students, and
- Bringing to the shared learning experience the benefit of his comprehensive knowledge of music theory and practice

As a result, the student who has forgotten or who does not yet know how to learn may revive his interest in learning and either consciously or unconsciously apply to other fields those principles and techniques that have brought success to his efforts in music. Underlying the entire series is the fundamental principle of individualized learning through guided self-instruction and doing.

Understanding of music and of its potential contribution to the individual and to society is the goal of these courses. However, students will not be expected to become proficient performers nor will they be expected to acquire a great depth of familiarity with music theory.

The manuscript for this publication was written by Bertram Konowitz, jazz musician; composer; formerly a member of the music staff of the Garden City Public Schools; and currently associate professor of music at Manhattanville College. A. Theodore Tellstrom, Chief of the Bureau of Music Education, initiated and supervised the project and Eugene Cunningham, associate in music education, was responsible for coordinating the project for the Bureau. Richard G. Decker, associate in secondary curriculum prepared the manuscript for publication. Musical illustrations were prepared by Richard Laffin, a student at Bethlehem Central High School.

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I

Introduction

Philosophical Basis of the Course

The changing nature of contemporary life and activity has resulted in an environment that has substantially altered the moral, religious, social, emotional, and psychological values of young people of America. The young person is a constituent of an era in which new perceptions of life have evolved through far-reaching scientific and technological advances. On the other hand, the professional training of most music educators prepared them with concepts, perceptions, skills, and attitudes that become increasingly ineffective in a rapidly changing world. The contradiction of a new generation intensely involved with its own human and musical values and an older generation struggling vainly to communicate with them using outdated equipment has resulted in a severe impairment of the effectiveness of the music instructional program, and increasing numbers of culturally disaffected students. Rock music, the music of the young, is an instrument for expressing the vital feelings and values of youth's total existence. In short, "Rock is not a trend -- it's an era."[1] The need for a developmental music course founded on adolescent feelings, values, and music (rock) is clearly mandated. This course, in reflecting the changes of contemporary life, is based on a new teaching process, the "plastic teaching strategy."

Outcomes of the Course

This course is designed to bridge the gap between traditional teacher-supplied content and process and the needs of the "rock era" student. The focus will be on developing minimum goals as related to musical attitudes, musical understanding, and musical skills of the student, in that order.

Musical Attitudes

1. He will value music as a means of self-expression and personal satisfaction.

2. He will desire means for exploring self-expression, sometimes through musical activity.

3. He will discriminate with respect to all forms, styles, and periods of music.

Musical Understanding

1. He will understand his own values and needs more clearly through musical activity.

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[1]Savary, Louis M. *The Kingdom of Downtown: Finding Teenagers in Their Music*. New York, Paulist Press Deus Books. 1967.

2. He will understand the relationship of music to man's historical development.

3. He will understand the nature of change and adjustment through musical activity.

4. He will understand the nature of music as it relates to the needs of all mankind.

5. He will understand the organic elements of musical expression.

Musical Skills

1. He will have minimal skills in producing structured and unstructured sounds.

2. He will be able to translate varied emotional expressions into musical activities.

3. He will be able to listen to music of many periods, styles, and forms.

4. He will be able to develop and interpret musical notation.

5. He will be able to participate in a musical activity as an individual or as a group member.

Definitions

This teaching guide is organized to support the teacher's efforts in developing musical awareness, musical discrimination, insight, skill, and esthetic sensitivity. The emphasis is on the student's human values, interpersonal feelings, and his music. The sequence of musical explorations proceeds from the nature of the student to the nature of his music, to musical experience, and then to the total scope of contemporary music.

In addition to recognizing rock music as one aspect of the student's total worldly and musical experiences, he is helped to determine when and how he wishes to experience, experiment, and discover. Rock music is observed as a social phenomenon. It recaptures the universality of 18th century music in projecting the struggle, frustration, and idealism of young people. Rock, then, has become a personal language for the young that possesses characteristics that are determinedly different from the music of their teacher's world. The constituent and expressive elements of rock, including exorbitant volume, modal progressions, innovative instrumentation, conversational verses, and distortion of one or all of the elements of music, substantiate the young person's claim for a personal identity. The recognition of young people's identity vehicle (i.e., rock

music) is recognition of the young person himself. Commencing instruction with rock music does not suggest condescension to questionable mass values or media. Recognition of rock music as a symbolic language of secondary school students offers credibility to the time-honored assertion that "music is a universal language."

Organization of the Course

This course is organized using the procedure of a "plastic teaching strategy " (See p. 7), an organizational formula which allows for the teaching situation to maintain a capability of continuous change in shape, direction, or emphasis.

This conceptual organization develops from a sequential priority system using the following order:

Phase 1 - Exploration of student values, feelings, and music
Phase 2 - Experiential activities
Phase 3 - Developmental involvement

The progression emphasizes first the student himself, then the student's music and the world. The "student-music-world" concept is then extended through creative experiences: exploring, discovering and reinforcing basic feelings and values through indepth investigation. Using many varied types of teaching tactics, the teacher and students become engaged in exploring areas of potential interest that may be exploited later.

Explanation of Conceptual Organizational Areas

Phase 1: Emphasis on Student Values, Feelings, and Music

Rock music, the music of young people in America, has been established as a sociological phenomenon. This music has served to translate the wide range of feelings and values that most young people experience into clearly identifiable musical experiences. It is the contention of this course of study that musical involvement begins with the personal identification and association of each individual's fundamental feelings and value system with the music that is perceived. The more closely related the feelings, values, and music are at a particular level of growth, the more relevant, urgent, and self-directed will the musical experience be.

In Phase 1, it is the role of the teacher to help students express their feelings and to know and understand their values. While many feelings and values are basic to all men, certain ones are specifically manifested in young people. It is, then, not that young people have a monopoly on the feelings and values, but that these feelings and values make up a significant part of the total life style at this stage of development.

In summary, Phase 1 is the point at which both students and teacher direct strategies, tactics, and exploratory and discovery activities to the relating of basic feelings and values with musical awareness.

a. Students' feelings and values are expressed by such concepts as the following (47).[2]

belonging
communication
creativity
death
drink
drugs
education
energy
equality
flexibility
freedom
friendship
honesty
hope
independence
individuality
initiative
involvement (meaningful)
joy
life
loneliness
love
openness
power
promise
science and technology
self-dignity
spontaniety
time
trust

b. Students' music (45) consists of:

acid rock
blues rock
British rock
folk rock
hard rock
jazz rock
pop rock
raga rock
rhythm and blues
rock and roll (late 1950 rock)
soul

These categorical titles are often difficult to distinguish. The inability to recognize a specific style should pose no threat to the teacher's basic ability to identify a piece of music as rock.

Phase 2: Experiential Activity Pool

Individual or group involvement and participation is the focus of this phase. The activities include musical, musically oriented and non-musical involvement. This phase is an outgrowth of initial motivational tactics begun in Phase 1. However, a teacher may elect to begin a class with a Phase 2 activity. Any activity might be fostered as long as it serves the needs of students. The activities within this phase are categorized as:

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[2]Numbers in parentheses refer to resource materials listed in Bibliography, p. 77ff.

(1) Extemporaneous activities

This includes any musical or nonmusical improvisatory activity involving verbal, vocal, instrumental, visual, aural, or physical participation. No special skill or prior experience is required of the student in this area. (See pp. 34-42 for further elaboration of these activities.)

(2) Skill-oriented activities

These activities include a wide range of musical, musically-oriented and nonmusical involvement, including listening, acting, singing, composing, recording, writing, performing, conducting, dancing, and others. Fundamental skills related to these areas are introduced and exploited. (See pp. 42-51 for further elaboration of these activities.)

(3) Experimental activities

This area encourages freedom to discover and explore new involvement activities. They might be completely new or outgrowths and/or results of prior experience with spontaneous and skill-oriented activities. Such pursuits include verbal, aural, visual, intellectual, and physical participation. (See pp. 52-53 for further elaboration of these activities.)

Teaching procedures: The teacher and students are free to elect any part of the activities of Phase 2 and to use any of the following sequences:

a. Step 1 - Extemporaneous activity
   Step 2 - Skill-oriented activity
   Step 3 - Experimental activity

or

b. Step 1 - Experimental activity
   Step 2 - Skill-oriented activity

or

c. Step 1 - Experimental activity
   Step 2 - Extemporaneous activity

or

d. Step 1 - Extemporaneous activity
   Step 2 - Experimental activity

or

e. Step 1 - Extemporaneous activity
Step 2 - Experimental activity
Step 3 - Skill-oriented activity

or

f. Any of the three activities used independently

The sequence of activities in Phase 2 is subject to the most personal and individualistic of organizational schemes. As indicated by the suggested sequences (a to f above), any area of activity within the entire Activity Pool (i.e., Phase 2) may serve as a starting activity, a transitional activity, or a terminal activity. The choice of a specific activity area will depend on:

(1) Directional needs indicated as an outgrowth of Phase 1 experiences;

and/or

(2) Immediate needs of a changing class situation;

and/or

(3) Strengths or limitations of the physical, social, and emotional climate of the classroom environment;

and/or

(4) Teacher's appraisal of all the conditions within a particular class that could be directed toward a meaningful learning experience.

Phase 3: Developmental Involvement

The central focus of Phase 1 was on the exploration of student feelings, values, and attitudes. The central focus of Phase 2 was on experiential activities covering a wide range of musical, musically-oriented, and nonmusical experiences. Phase 3 serves to extend and expand experiences of Phase 1 and Phase 2. Either Phase 1 or 2 may generate a student discovery that dictates an indepth involvement. On the other hand, this section may also serve to extend Phase 1 and 2 experiences and activities into a confrontation with the broad scope of music in the contemporary idiom. It is hoped that a teacher's strategy may often effect this probing. Phase 3 will offer student and teacher an opportunity to solidify prior experiences and establish contact with the broad range of musical activities in contemporary life. Through this contact with contemporary and older music, the student may be better able to evaluate and modify his own creative output. These areas of contemporary musical activity cover:

Music of the theater
Music and movement
Musical innovation
Media music
Music of tradition

Class activities include listening, reading, analyzing, composing, singing, writing, multimedia productivity, and experimenting.

The Plastic Teaching Strategy

The term "plastic teaching strategy" refers to an organizational formula which allows for the teaching situation to maintain a capability of continuous change in shape, direction, or emphasis depending on class needs. Possible teaching progressions within this framework might include:

a. Phase 1
   Phase 2
   Phase 3

   or

b. Phase 2
   Phase 1
   Phase 3

   or

c. Phase 2
   Phase 3

   or

d. Phase 1
   Phase 2

   or

e. Phase 3
   Phase 2
   Phase 1

   or

f. Any of the phases treated independently

The subject content and learning process of any class is individually dictated by the immediate needs of a class and/or the teacher. Work in any one phase may be abruptly suspended as work with new material in another phase appears to serve a more meaningful end. The concept of the lesson or unit aim is rendered subservient to the expressed needs of students. Evaluation of a single lesson or a unit plan would be based upon the extent to which the teacher's strategies and tactics enable the students' needs to be expressed, explored, and developed.

II

Teaching Strategies for Initiating the Course of Study

Many teachers have been trained to establish minimum goals for accomplishment by students at various levels. There are other teachers who conceive of the classroom as a place for experimentation and who foster growth through a loosely organized structure. Some teachers have even considered the possibility of a "happening" approach for classroom teaching, indicating that experiences and activities rise and fall without any preestablished plan. Basic organizational teaching strategies have been formulated within the boundaries of their own educational and operational views. A teacher who desires to begin with a goal-defined approach might begin by selecting a musical focus area which is discussed below.

Musical Focus Area

Definition

A "Musical Focus Area" is a category of musical activity which relates the music to the student's feelings and values and/or to any of life's social, artistic, spiritual, intellectual, emotional, technological,or philosophical concerns. The Musical Focus Areas are, in effect, curriculum topics which can also be established as concepts.

Purpose

The Musical Focus Areas are organized on the basis of establishing a relationship between the student, his feelings, values and attitudes; his music (rock); and an aspect of the real world of people, issues, or ideas. These Musical Focus Areas serve also as the basis for the formulation of basic pedagogical concepts. Rock symbolically translates the world into believable terms for the young student. Thus, combining the student's open perception of his environment with his music and the real world will offer a vehicle for making musical experiences relevant and meaningful.

Teaching Function

The Musical Focus Area is also a convenient tool, offering the teacher a vehicle for organizing and focusing learning activity. Many teachers will feel more comfortable defining the scope of their work in advance of class activity. These teachers will select a Musical Focus Area and organize activities that relate to the stated area. Other teachers, who prefer a loosely-knit organizational structure, may establish a Musical Focus Area *after* students have expressed the need or interest for that particular area.

Categories

The Musical Focus Areas include the following:

1. The student, rock, and personal values
2. The student, rock, and society (the individual, group, and the world)
3. The student, rock, and change
4. The student, rock, and chance
5. The student, rock, and the creative process
6. The student, rock, and religion
7. The student, rock, and sound
8. The student, rock, and jazz
9. The student, rock, and folk music
10. The student, rock, and pop music
11. The student, rock, and musical theater
12. The student, rock, and traditional music
    a. contemporary; b. older
13. The student, rock, and soul
14. The student, rock, and technology
15. The student, rock, and the printed page
16. The student, rock, and the visual
17. The student, rock, and musical technique
18. The student, rock, and historical development
19. The student, rock, and show business
20. The student, rock, and dance
21. The student, rock, and _____

Teaching Procedures

Teaching Strategy A

The teacher establishes an area of focus, known as the Musical Focus Area. Activity in all the phases of learning is directed toward this area. The selection of a Musical Focus Area by the teacher affords him an opportunity to set guidelines, limits, and goals in a manner which is closely akin to traditional pedagogy.

Teaching Strategy B

The teacher initiates activity without prior formulation or selection of a Musical Focus Area. Direct participation and involvement are recognized as valid for their own worth. Yet, as activity proceeds, the needs of a class may dictate the formulation and selection of a Musical Focus Area which may focus and unify activity. In selecting either strategy, the teacher is free to move from one to the other as class needs are reflected. Strategies A and B may be equally effective. The success of either one may depend on the teacher's ability to establish a classroom environment which encourages independence, spontaneity, and self-discovery. At no point is it considered important for the students to be aware of and/or share in the decision-making process as to which strategy is being utilized.

Teaching Tactics

Whichever strategy has been elected by the teacher, the challenge of starting a class or a unit program is ever present. Teaching tactics which serve as starting devices make up what shall be known as the approach sequence. The approach sequence encompasses Phases 1 and 2.

Approach Sequence

This is a set of operational tactics that all teachers can use to motivate students for further musical involvement. They are devices intended to entice students into freely articulating, reacting, or reflecting about themselves, their music, and their world. The tactics are carefully constructed to effect involvement by offering the students prior experiences which are real and relevant to them. Subsequently, this initial interest is developed and expanded by the skillful teacher into more abstract forms of musical experiences. Within the approach sequence there are:

1. Tactics for initiating activity in Phase 1
2. Tactics for utilizing experiences in Phase 2

Developmental Sequence

This is a set of operational tactics that a teacher may use for extending experiences and activities in Phase 3. The developmental sequence contains tactics intended to exploit and expand interest and issues that have arisen in other phases. Extensive and intensive work which explores the full breadth of contemporary music may be motivated. A longer range goal is to discover and explore the music of all periods, forms, styles, and people.

Summary

The teacher's initial task is to select a teaching strategy, either A or B. If he selects Strategy A, which utilizes a predetermined musical content area, he then selects an appropriate approach sequence which includes tactics for Phases 1 and 2. If work proceeds as envisioned, the teacher then selects a developmental sequence (Phase 3) with its appropriate tactics. If the teacher selects Strategy B, he may select any tactics in either the approach or developmental sequences, in any order which best serves the needs of the class.

III

Use of Approach Tactics - Phase I

Any of the eleven tactics which appear below may be used to mobilize student activity. The tactic is only a springboard and should be viewed as a device for arousing student interest and launching musical activity. Thus, between the point where the initiating tactic has been presented and the entry into Phase 2 is made, many musical experiences will be fostered. An outgrowth of the presentation of the approach tactics will produce many reactions which the teacher can translate into simple, cursory activities. These activities include discussion, listening, role playing, improvisation, performing, dancing, etc. All the activities are motivated by the tactic and should be related to the elected Musical Focus Area by the teacher (Strategy A). The activity being fostered is intended during this phase only to stimulate broader and more substantial interest and aid the student in relating his feeling, values, and music to the world around him. More extensive and intensive musical activity is reserved for Phase 2.

Eleven Approach Tactics

The following tactics are suggested devices for motivating student interest, discussion, and involvement which may lead to an exploration of a broad range of musical experiences. The selection of any tactic depends on its suitability for both the particular teacher and the particular class. Teachers should select those approach tactics that they feel are natural to their own method and manner of performance. At this early stage, verbalization on the part of the students, however minimal, should be encouraged. The teacher is encouraged to create new tactics.

Suggested Phase 1 Approach Tactics

- Playing a rock, folk, jazz, or pop record
- Displaying a provocative object
- Making sounds
- Playing rock constituents of music
- Using a text
- Experiencing mixed media
- Improvisation
- Live performance
- Comparative listening approach
- Role playing
- Exploring a musical concept

Elaboration of Tactic 1

Beginning with a rock, folk, jazz, or pop record

(A sample of how this tactic is used is given here to establish more clearly the significance of this device. The other tactics will be elaborated on later in this guide.)

Procedural Steps for Utilizing Tactic 1

Step 1. Teacher selects Musical Focus Area (Strategy A).

Step 2. Teacher begins by playing a rock, folk, jazz, or pop record that relates to the Musical Focus Area.

Step 3. Teacher and students discuss record, with teacher focusing the discussion on the relationship of record to predetermined Musical Focus Area.

SAMPLE PROCEDURES

This sample can be structured to serve as a sample lesson, or extended for a topic, unit, or semester plan.

The marginal notes indicate specific elements of music being stressed. The purpose of these annotations is to aid the teacher in organizing musical experiences around musical concepts.

The selection of a specific record is determined by the specific musical concept that the teacher seeks to emphasize. In the first case, it is rhythm. Any musical concept may be stressed by carefully selecting a motivating record that clearly emphasizes that particular concept.

Musical Focus Area: Rock, the Student, and Soul Music

	Teaching Strategies	*Teaching Tactics*	*Anticipated Student Responses*
↑ RHYTHM	1. To develop insight into music as a vehicle for expressing human values, feelings, and emotions	1. Play record "Color me Father" (Tactic #1)	1. Students listen
		Teacher: "What do you feel is the message of this record? Does it relate to your experiences?"	Students discuss: A. Family relationship B. Relationship between blacks and whites C. Personal feelings about relationship with self, peers, and society

RHYTHM	2. To experience the constituent elements of music as supporting vehicles for expressing human values, feelings, and emotions in music	2. "One of the exciting things about rock is the way it expresses the feelings that so many of us have. Is there anything about this record which aids in expressing feelings, other than the words?	2. Students listen again to record and reply with "the beat."
		"Can you clap the beat?"	Individual students experiment -- finally entire class works until they clap:
RHYTHM		"Can music with a good beat stand on its own feet without words? In other words, can music itself convey a feeling?"	Students undecided
		"Let's experiment. Will someone supply us with a rhythm, a beat, similar to the one we just clapped."	Students clap:
METRIC ACCENT		"If you wanted to create a rock or soul piece, how would you accent that rhythm?"	Students experiment. Students arrive at:

TONE COLOR

"Could you change the feeling of this beat by producing it using different sound sources?"

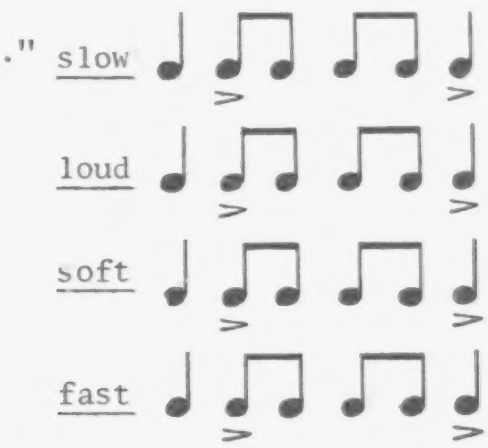
Students experiment:

A. Throat sounds: humming, grunting, vowels, etc.
B. Body sounds: feet, hands, mouth
C. Environmental instruments: desks, pens and pencils, trash can, etc.

DYNAMICS & TEMPO

"That's good! Now, using the same beat, discover different ways to create a different feeling."

Students experiment as group:



"Now, let's break up into four groups of seven each. Select a conductor, and organize an improvisation using any of the techniques we have been talking about. If you can, find some totally new ones."

Students meet in group for 5 minutes

RHYTHM & METRIC ACCENT & DYNAMICS & TEMPO & TIMBRE

"Now, for the performance! We are going to tape your improvisations and then evaluate them."

Students perform as taping proceeds

Class listens to tape. Evaluations made on

Students listen and discuss

some of the following:
a. Was improvisation able to convey an emotional experience?
b. What were the factors of success or failure in the improvisation?
c. How would you alter the improvisation if you could do it again?

MELODY

"What if you added words, or melody to your improvisation?"

Students return to groups and experiment. After a period of time, they can perform for class as taping proceeds.

TEXT

"In your improvisation, what did you discover about the properties of the different musical devices that you used in relation to conveying a feeling?"

Students discuss and explore. They demonstrate interest in exploring rock records to observe how others work with musical elements.

"Soul music also has a unique way of expressing the words on a record. Would you bring in a record tomorrow, and we shall listen and explore this."

Lesson would continue now by advancing into Phase 2 where some indepth activity would be fostered. Listening to Soul or other records, extended improvisation, the use of notation, electronic sounds, manufactured instruments – any of these could be utilized. This will be discussed later. (p. 34ff.)

Tactic 2

Beginning by displaying a provocative object

Goal: Personal involvement through verbalization and experiential activity is stimulated by the presentation of an object which has symbolic relevance to the hierarchy of teenage values, attitudes, and feelings.

Examples: Suggested teenage objects that may be used to trigger responses include:

1. Clothing (actual or representative)
   boot
   jewelry (rings)
   bell-bottom slacks
   mini-skirts
   Edwardian jacket
   leather jacket
   alpacca jacket, or whatever is currently in fashion

2. Personal traits
   long hair
   beads
   Indian headbands
   African natural hair styles, or whatever is presently in fashion

3. Posters
   famous personalities including musicians, politicians, national heroes (e.g., astronauts), television and screen stars, disc jockeys, etc.

   symbols:
   an American flag, peace sign, V sign, flower, buttons, etc.

   abstractions
   psychedelic designs

4. Printed matter
   newspaper headlines, photographs, and cartoons

Note: These materials relate to the world generally (war, adventure, etc.) or young people in particular (war, family, protest, school, etc.).

Tactic 3

Beginning with sound

Goal: To open avenues for expression and experience through the hearing of and relating to many types of sound sources.

Examples:

1. Rock, jazz, and folk music records that emphasize the varied use of sound mixtures

2. Significant composers (46)

Aleatoric	Electronic	Avant-garde music
"Action Music" school	Babbitt	Berg
Brown	Boulez	Hovahness
Cage	Leuning	Ives
Cowell	Martino	Schoenberg
Feldman	Powell	Stravinsky
Wolff	Stockhausen	Varese
	Ussachevsky	Webern
	Weinberg	
	Westerguard	

Suggested motivational questions following recorded "sound" examples:

1. What relationship is there between these sounds and the world about you, yourself, your feelings, etc.?

2. Can you relate the feeling you have in listening to these sounds to other more conventional musical sounds? (Through discussion, improvisation, listening, performance, etc.)

Tactic 4

Beginning with rock constituents of music (1) (6) (56)

Goal: To initiate expression and experiences by highlighting a musical skill found in rock that may be related to succeeding experiences. (This tactic may substitute jazz, soul, blues, or folk music for rock.)

1. Suggested rhythms (rock)

These can be clapped, or played on a drum, or piano. Teacher may use a question and answer technique of clapping once and having the student clap back. Drumsticks, environmental, and rhythm instruments might be utilized.

a.

b.

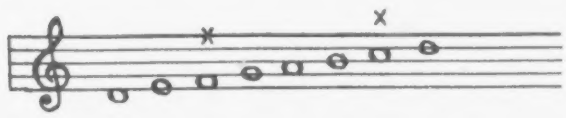
c.

d.

e.

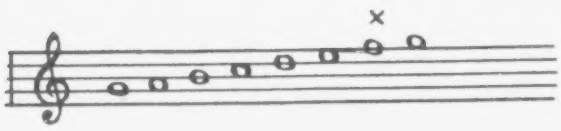
2. Rock harmony is basically triadic. Rock harmonic progressions are basically modal in organization (i.e., chords derived from the organization of the ancient church modes). The two modes that figure most significantly in rock harmonic progressions are the:

Dorian mode



As compared to a major scale, the 3rd (x) and 7th (x) steps are lowered one-half step.

Mixolydian mode



As compared to a major scale, the 7th step (x) is lowered one-half step.

Rock Harmonic Concepts

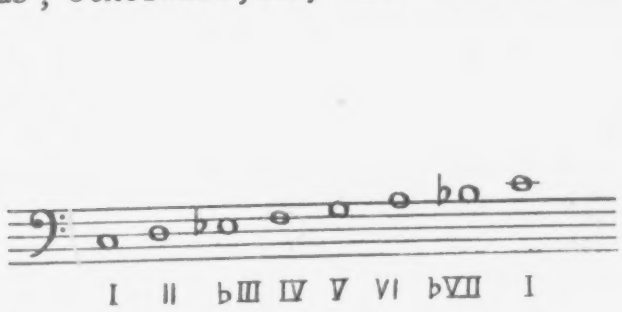
The following categorization of progressions according to harmonic concepts is intended to:

Aid the teacher in gaining insights into the nature of rock harmony and harmonic progressions.

Create a clear-cut teaching tool that will stimulate a clear-cut learning experience.

All the progressions listed below may be played on the piano, or the guitar, as rock chords using any one of the rhythms indicated previously. (Tactic 4, a-e, pp. 17, 18)

Concept I. Rock harmonies and harmonic progressions may be derived from the intervallic organization of the Dorian mode. (Chords indicated by Roman numerals enclosed in horizontals are major chords; otherwise, they are minor chords.)



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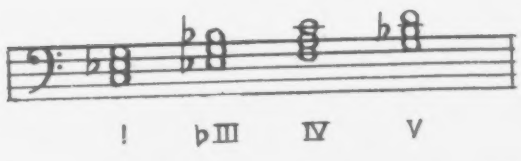

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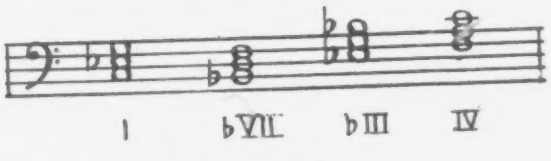

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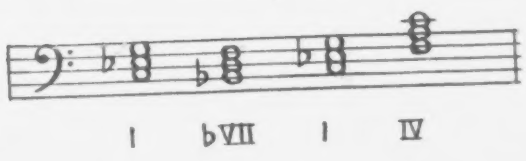

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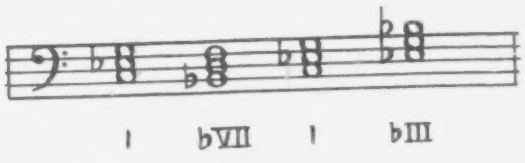

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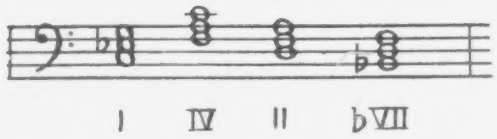

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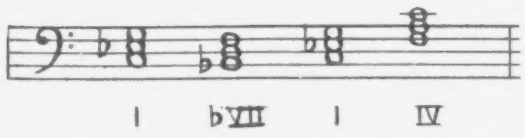

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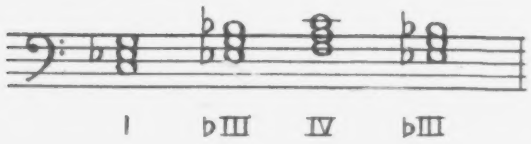
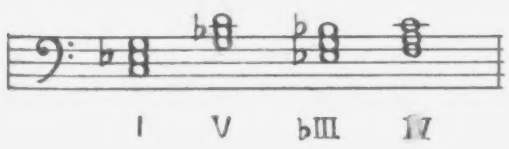


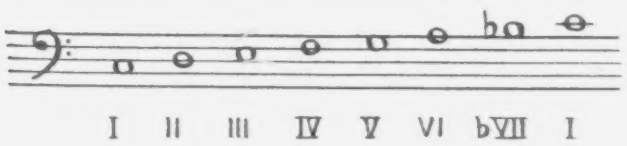
h)

i)



j)

Concept II. Rock harmonies and harmonic progressions may be derived from the intervallic organization of the Mixolydian mode.



a)

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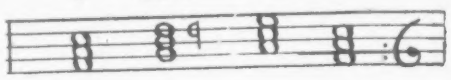
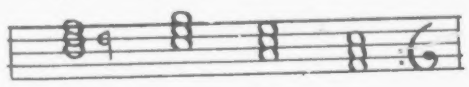


I VI ♭VII I

g)



I VI IV V

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I IV ♭VII I

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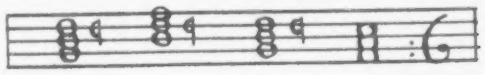
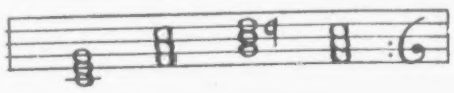


I ♭VII V ♭VII

c)



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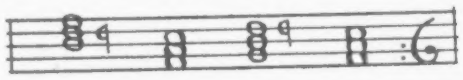

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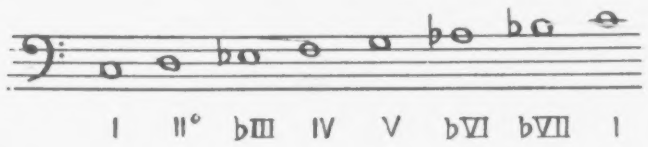
Concept III. Rock harmonies and harmonic progressions may be derived from the intervallic organization of the Aeolian (natural minor) mode.



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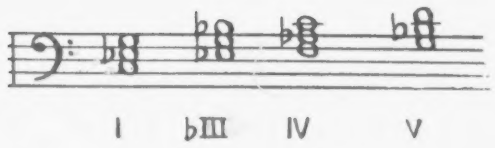

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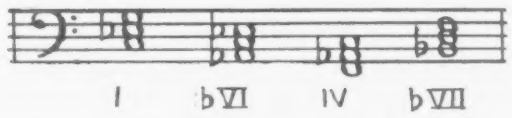

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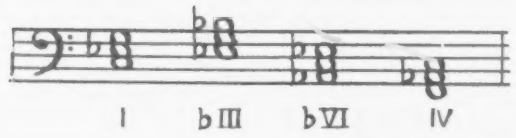

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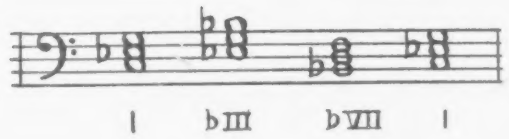

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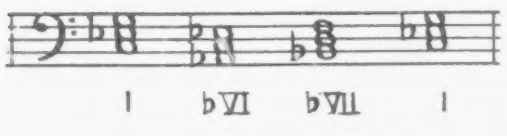

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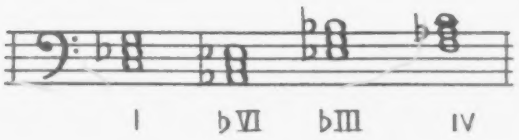

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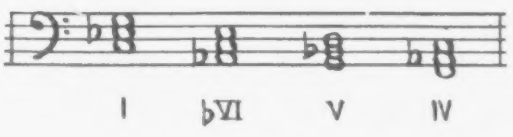

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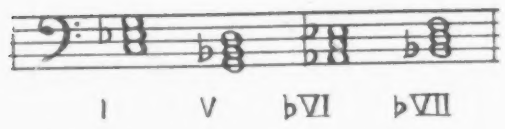

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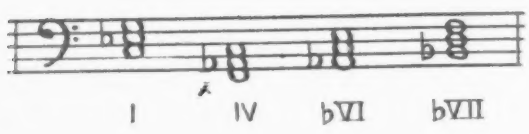

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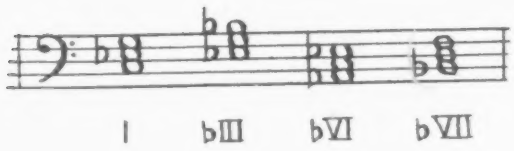
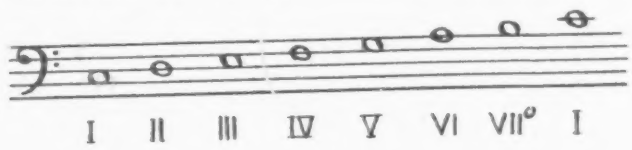


Concept IV. Rock harmonies and harmonic progressions may be derived from the intervallic organization of the major scale.



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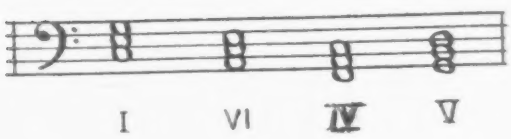

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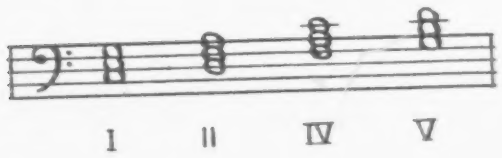

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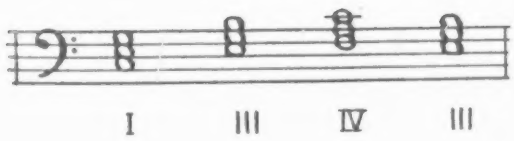

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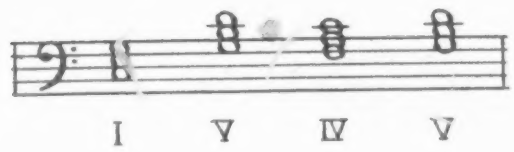

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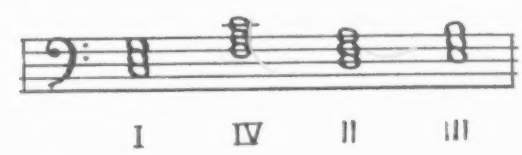
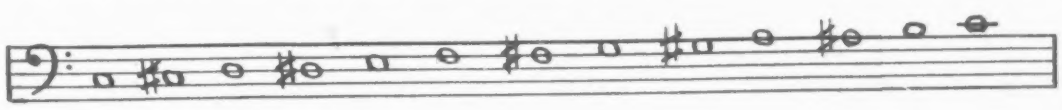


j)

Concept V. Rock harmonies and harmonic progressions may be derived from the intervallic organization of the chromatic scale.



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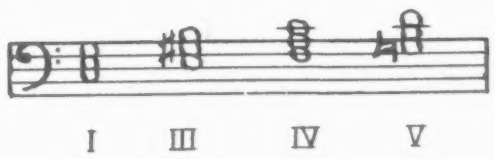

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I ♭V IV III

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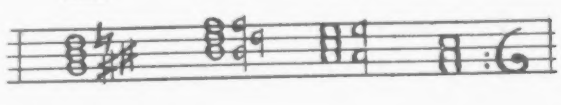
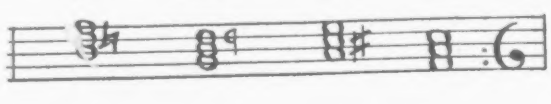


I ♭VI ♭V VII

i)



I VI ♭VII V

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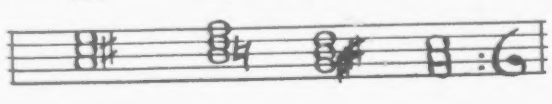

I VII V VI

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I IV ♭II ♭III

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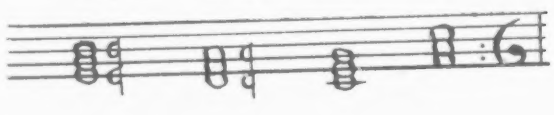
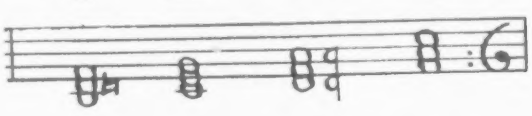


I IV ♭III ♭II

c)



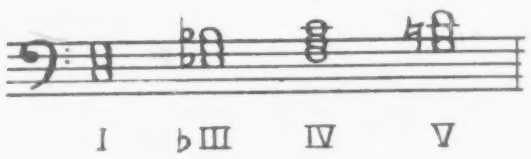
I ♭III IV V

b)

I II IV V

Concept VI. Rock harmonic progressions combine harmonies that are derived from the intervallic organization of Dorian, Mixolydian, and minor modes, and the major and chromatic scales.

a)



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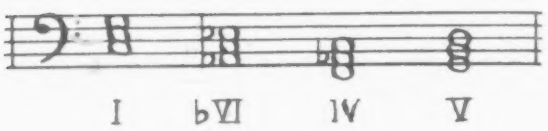

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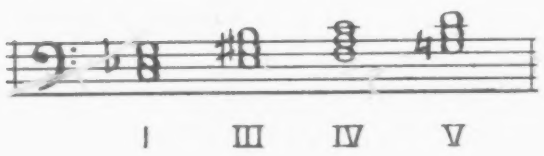

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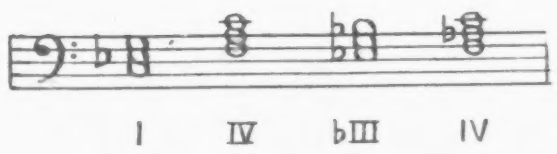

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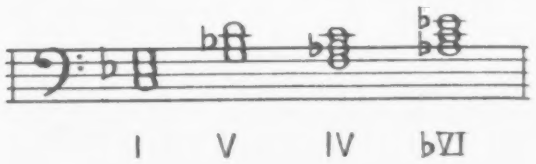

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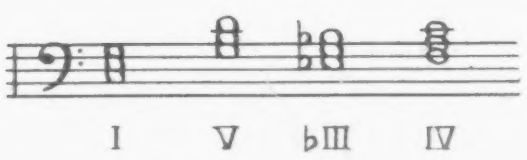

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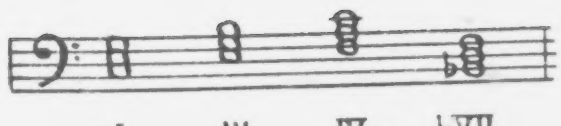

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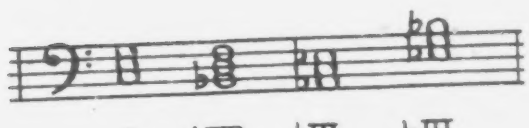

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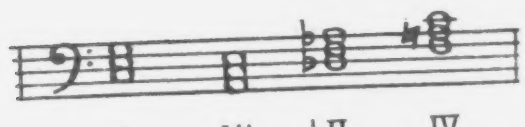

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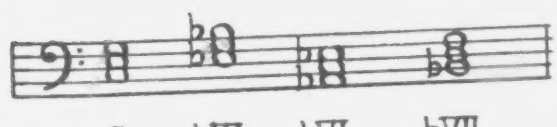


I ♭III IV ♭VI ♭VII

Tactic 5

Beginning with a text (16)

Goal: To initiate expression and experiences through printed matter that is related and relevant to the values and attitudes of young people.

Printed matter in the following categories are suggested:

- Words to rock and folk songs
- Poetry
- Newspaper headlines and stories
- Magazine articles
- Labels, book jackets, record jackets, environmental signs and slogans, button slogans, posters, etc.

Tactic 6

Beginning with a mixed media experience (7) (20) (23) (32) (35) (50)

Goal: To initiate expression and experience by utilizing audiovisual materials that are related and relevant to the values, attitudes, and feelings of young people.

Materials required to create a light show include:

1. A strong light used to create reflections against objects. (A strong lighting effect may be produced by a high intensity lamp, an 8mm or 16mm projector, a slide or filmstrip projector, an overhead projector,or a flashlight.)

2. Reflective objects, including mirrors, lenses, buttons, metal objects, aluminum foil, plastic color sheets, or prepared transparencies using different shapes and/or objects

3. Sound sources, including various electrical sound devices which can be utilized to accompany lighting techniques. These include:

   - Tape recorder, and electronic effects produced with tape loops, sound on sound, white sound, canons, etc.
   - Phonograph
   - Radio
   - Speakers, amplifiers, and other sound sources

The use of mixed-media materials is especially encouraged as they represent a contemporary springboard for expressing feelings and values, and subsequently translating them to musical expression.

Tactic 7

Beginning with an improvisation (3) (21) (37) (49)

Goal: To initiate expression and experience by using superficial improvisational experiences that support relevant feelings and values of young people.

Improvisational techniques fall into the following categories:

1. Piano experience -- students improvise feelings and associations by using only the black keys on the piano. Then, the same approach may be utilized with only white keys. Finally, a combination of random single tones, clusters, and chords are used.

2. Environmental instruments -- any materials available, including keys, desks, pencils and pens, books, etc.

3. Body sounds, including all sounds made with:

   - Hands (rubbing, clapping, finger snapping)
   - Feet (stamping, scraping, heel clicking, etc.)
   - Mouth (humming, "tch, tch," hissing, kissing sound, etc.)
   - Voice (singing, shouting, speaking, chanting)

4. Manufactured rhythm instruments, including bongos, tambourines, guitars, drums, cowbells, bells, etc.

5. Reading from a text using different tempi, dynamics, and timbre. Groups may be divided into sections for more elaborate ensemble effects.

6. Dancing and body movements

7. Role playing: a nonmusical procedure for students to improvise a situation or experience related to the nature of a musical composition or a content area being explored

Tactic 8

Beginning with a live performance

Goal: To achieve expression and experience through the stimulation of observing a live performance

Performances may include:

1. Student rock, jazz, or folk groups

2. Student solo performers

3. Professional performers (TV, assembly programs)

4. Films

Tactic 9

Beginning with a comparative listening approach

Goal: To initiate expression and experience by demonstrating the relationship of rock to all forms, kinds, and styles of music and periods through a listening activity.

Suggested procedure:

Establish a theme related to teenage feelings and values, and the Musical Focus Area. Using this as a central unifying idea, select a rock, a folk, a jazz, and a traditional music selection which relate to that theme. This relationship may be on an emotional, programmatic, or musical basis. Examples of these follow.

Emotional (feelings)

Theme	Rock Composition	Folk Composition	Pop Composition	Jazz Composition	Traditional Composition
Love (Brotherly)	Satisfied	Where Have All the Flowers Gone?	People	Lullaby of Birdland	Jesu, Joy of Man's Desiring (J.S.Bach)
Sadness	Blues (any vocal or instrumental)	Man of Constant Sorrow	Try to Remember	Yesterday	Lacrymosa (Mozart)
Loneliness	I am a Rock (Simon and Garfunkel)	Homeward Bound (Simon and Garfunkel)	I Left my Heart in San Francisco	Mood Indigo	Symphony No. 6 - Pathétique (Tchaikovsky)

Programmatic (Symbolic)

Motif	Rock Composition	Folk Composition	Pop Composition	Jazz Composition	Traditional Composition
Animals	At the Zoo (Simon and Garfunkel)	Puff the Magic Dragon	Tiger Rag	Ornithology	Carnival of the Animals (Saint-Saens)
Water	Atlantis	Blow ye Winds	Beyond the Sea		La Mer (Debussy)
Drugs	Yellow Submarine (Beatles)	Rainy Day Women (Bob Dylan)	Valley of the Dolls	Any Billie Holiday recording	Symphonie Fantastique (Berlioz)
Religious Experience	Fool on the Hill	Somebody Got Lost in a Storm	Who Can I Turn To?	Light in the Wilderness - (Brubeck)	B Minor Mass (Bach), Adagio for Strings (Barber)

Musical

Theme	Rock Composition	Folk Composition	Pop Composition	Jazz Composition	Traditional Composition
ABA Form	In My Pledge of Love	Don't Think Twice	(Almost all Pop is ABA)	(Most Jazz performers use ABA as an improvisational device in performance)	Symphony 94; 2nd movement (Haydn)
Rondo	Getting Together	Lemon Tree		Rondo a la Turk (Brubeck)	Jupiter Symphony (Mozart)
Descending Bass Line	Spinning Wheel	Ride of Paul Revere	Funny Valentine	Funny Valentine (Bill Evans)	Symphony #1 C Major: opening bars (Beethoven)

(The titles listed are only illustrative of the types of materials proposed. These titles will be changed frequently, especially in the rock, roll, pop, and jazz columns. Teachers must remain in close contact with the musical repertoire of young people. Any record store displays and often distributes the "top 100" lists of currently favorite musical selections as do many department and variety stores. *Cash Box* and *Billboard* magazines issue weekly lists of record hits. (See pp. 82 ff.) Newsstands and magazine counters regularly display a variety of material with the texts of currently popular performances. There are many radio stations which continually serve as a reference source for the types of music listed above under rock, folk, pop, and jazz. Every automobile radio should have one station setting for a rock music program. A record "pool" with teachers and students contributing recordings might serve as an informational bank for teachers.)

Tactic 10

Beginning with role playing

Goal: To initiate expression and experience through verbal and dramatic enactment of the values and attitudes of students.

Suggested procedure:

The teacher may introduce this tactic by making suggestions, or eliciting student suggestions for varied situations that depict areas of student interest that relate to the Musical Focus Area.

Examples of student interest areas include:

- Family relationships
- Relationship with fellow students
- Life in school
- Race relationships
- The student and authority figures
- Political relationships between countries
- Personal commitment, honesty, integrity, trust, etc.
- Music and the student

Several students are selected to portray the symbolic people that constitute the interest area. Following the fundamental procedures used in role playing, the "actors" portray the character of a role as they perceive it. This tactic is used as a tool for stimulating verbal responses and subsequently translating these responses into musical activities.

Extended musical activities comprise the work in Phase 2.

Tactic 11

Beginning with exploring a musical concept

Goal: To expand and refine the nature of musical perception and insight by exploring music through its basic concepts.

Conceptual teaching is a useful and meaningful tool for organizing learning experiences according to the basic properties of the subject. A meaningful formulation of a conceptual plan will afford both teacher and student the means of moving through a logically unfolding sequence of self-directed discoveries. The conceptual approach requires that the teacher carefully isolate major musical concepts that are real and identifiable. It is suggested that concepts be formulated within the basic areas of:

1. Constituent elements of music
2. Expressive and programmatic elements of music

Examples of concepts related to constituent elements:

- Meter provides an organization of time values within bar line subdivisions.
- Rhythm in music is perceived as a grouping of patterns of longer and shorter sounds and silences.
- Melody is a succession of tones moving up or down in a single line.
- Harmony in music supports and accompanies melody.

Examples of concepts related to expressive and programmatic elements:

- Dynamics create dramatic effects in music.
- The tempo of a composition will affect the mood that the composition projects.
- When instruments are used in varying ways they produce varying blends or tone color.
- Programmatic (symbolic): Music expresses universal feeling.

Suggested Procedures

The teacher develops a major concept in relation to the elected Musical Focus Area. Any of the previous 10 tactics may be used to support this concept. Thus, all discussion, role playing, and musical activity would be proceeding as an outgrowth of a musical concept that is related to the Musical Focus Area.[3]

Example:

Musical Focus Area: The student, his feelings and values, and change.

Musical Concept: The use of different instruments in repetitive musical material creates a change in tone color.

Activities: Discussion and activities related to above concept through listening, analyzing, improvising with different sound sources, performance, singing, etc.

[3]See appendix, p. 74, for suggestions on planning and implementing a conceptual approach.

IV

Suggested Phase 2 Tactics

All the activities suggested in this section offer ways of extending previous introductory experiences. As suggested earlier, any of these activities may be explored as a result of interest initiated in Phase 1. These activities are offered to strengthen, extend, and develop musical growth and foster positive attitudes towards further inquiry into other styles and kinds of music (Phase 3).

Each of the Phase 1 Approach Tactics is intended to serve as a springboard leading into an extended activity in Phase 2. As indicated on page 5, the three basic activity areas are:

I. Extemporaneous
II. Skill-oriented
III. Experimental

Activity tactics utilized include:

Extemporaneous	*Skill-oriented*	*Experimental*
Improvisational activities using musical and non-musical instruments. Areas include:	listening	verbal
piano experience	acting	aural
environmental instruments	singing	visual
manufactured instruments	composing	intellectual
role playing	recording	physical
singing	writing	
dancing	performing	
electronic devices		

Elaboration of Tactics Used Within Phase 2

1. *Extemporaneous Experiences:*

All experiences within this section are improvisational (21). Prior skill or expertise is no prerequisite to performance. These experiences are a direct outgrowth of an experience in Phase 1. These tactics are categorized as follows:

A. Verbal

- Reading from any text, including newspapers, books, signs, phone books, labels, etc. Stress is given to varying pitches, dynamics, tempi, and tone color.
- Role playing
- Chanting on sounds, vowels, repetitive rhythms
- Creating varied tone colors through nasal, gutteral, humming, and grunting sounds or others.

B. Vocal (21) (22) (26) (27)

Improvise singing, using:

- Random pitches, rhythms, and forms
- Melodic motives
- Rhythmic motives
- Progressions, such as:
  - cadential formulas (I IV V I)
  - descending formulas (I bVII bVI V etc.)
  - ascending formulas (I II III IV etc.)
- Scales: diatonic, chromatic, synthetic (ragas, jazz scale)
- Chord tones and arpeggios
- Developmental materials: establish a motif, then use
  - diminution
  - augmentation
  - inversion
  - retrograde motion
  - fragmentation
  - repetition and sequence
- Varied metric structures:
  $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8},$ compound meters
- Sounds: humming, vowels, nosense syllables, etc.

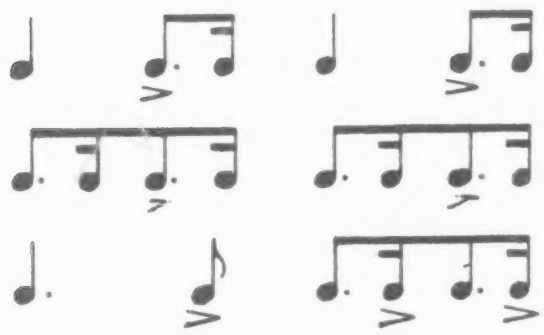
C. Instrumental (1) (21) (39) (40)

Improvisation may be performed on environmental instruments or manufactured instruments.

- Environmental instruments include:
  - Nails in a jar (or any movable objects such as paper clips, tacks, etc.)
  - Cellophane
  - Cereal boxes (including rice, beans, etc.)
- Manufactured instruments include:
  - Drums (all types and sizes), wood blocks, cymbals, triangle, tambourine, claves, whip, bongos, sleigh bells, gongs, and any orchestral pitched instrument

Piano experience. Improvisational playing using:
- random rhythms, tone colors, and form
- rhythmic motives
- rhythmic ostinati, including:
  - rock rhythms (See pp. 17, 18.)

jazz rhythms, for example



(boogie-woogie pattern)

$\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, compound rhythms

- Developmental techniques
  (a) diminution, augmentation
  (b) changes in dynamics and tempi
- Structural performance, simulating percussion ensemble techniques
- Piano experiences using all of the above on black keys only, then on white keys only, then in combinations of tones

D. Visual (7) (20) (23) (32) (50)

Improvise using:

- Overhead projector
- Slide projector
- Light show materials

The following articles will create interesting visual effects when reflecting the light from an 8mm or 16mm projector: mirrors, prisms, metal buttons, coins, metallic objects, lenses, etc. (All these may be covered with colored cellophane sheets for dramatic color effects.)

E. Aural (20) (35) (50)

Improvise by using:

- Tapes
- "Musique concrète" -- creating collages of sound
- Aleatoric principle with conventional and electronic materials (phonograph, tape recorder, etc.)
- Electronic devices: phonograph, tape recorder, electric pianos and organs, radios, receivers, etc.

F. Physical (3) (49) (51)

Improvise using:

1. Dancing
2. Body sounds -- such as hands, feet, mouth, and full body

sounds. These include:

snapping fingers
rubbing palms together
tapping hands and striking
clacking of tongue
pop sound by pressing together cheeks inside mouth
whistling
throat sounds
stamping on floor
scraping feet on floor

Elaboration on the Application of an Extemporaneous Experience (Phase 2) as an Extension of Tactic 1

Review:

At the conclusion of Phase 1, Sample Procedures, p. 15, students are asked to bring to class recorded examples of soul music. The class returns with several different soul records. The sequence and scope of the indicated activities are intended as models and do not necessarily reflect a recommended quantity or progression of activities. Any of these activities may develop in an environment that is best suited to an individual teacher and class.

Musical Focus Area: Rock, the Student, and Soul Music

Teaching Strategies	*Teaching Tactics*	*Anticipated Student Responses*
1. To discover the full range of musical ingredients	1. Play records; listen, analyze, and discover: a. mood, feeling, or message of record b. quality of group and/or individual performance c. relationship of use of specific musical ingredients in achieving specific effects	1. Students listen, analyze, and discuss.
2. To extend individual participation with the manipulative materials of music through improvisatory experience	2. Teacher addresses class: "O.K., class -- in your initial improvisational groups (p. 14), you created different feelings, sounds, and moods by experimenting with ...." "There are many ways and many areas in which we can explore those things that performers and composers work with, like sound, mood, movement, change, unity, contrast, balance, intensity, and rest." Each of these could be used as a basis for a	2. Students reply, mentioning accents, dynamics, and varied sound sources. (pp. 12-15).

conceptual organization. (See p. 74. The "many areas" referred to include: Verbal, p.34; Vocal, p. 35; Instrumental, pp. 35,36; Visual, p. 36; Aural, p. 36; Physical, pp. 36,37.)

"Everyone in this class is capable of spontaneously creating a mood, feeling, or effect similar to the one we experienced on the last record we heard. Let's try to recreate it by using something we can all do easily -- like reading aloud from a textbook, a sign, a newspaper,[4] anything! We found (in Phase 1) that by changing accents, sounds, and dynamics, we could come up with many different effects. Let's explore that idea with the reading aloud of a text."

Students read aloud altering pitch, dynamics, tempo, accents, and sounds.

Teacher continues: "O.K. -- Let's try it a little differently. Here is an eight-note melody."

[4] Extemporaneous experiences, A. Verbal, p.34.

"What are some of the ways you can change this melody as you sing it?"[5]	Students sing or play melody several times; then (individually or in groups) alter it by singing louder, softer, faster, slower, inverting it, singing it retrograde, etc.
"Now, I'm going to play a rock chord progression (p. 19 ff). Let's improvise by singing random words or sounds (or you read aloud from the chosen text)."	Students improvise by singing random pitches.
"Can you organize this improvisation at all?"	Students break up into smaller groups. Some devise repetitive rhythms, melodic or harmonic backgrounds; while soloists improvise a melodic line.
"If we add instruments to your improvisations, what changes in effect will occur?"[6]	Students explore with environmental and/or manufactured instruments.
"Earlier we spoke of those elements which every composer and performer is interested in. They are: sound, mood, movement, change, unity, contrast, balance, intensity, and rest. Now, create an improvisation with the activities we have been using which focus on some of the above mentioned concepts. You might wish to relate it to some of the soul records we've heard."	Students perform and evaluate.

[5]Extemporaneous experiences, B. Vocal, p. 35.
[6]Extemporaneous experiences, C. Instrumental, pp. 35, 36.

"Music today consists of many new and striking features. What are they?"	No reaction.
"Well, what about the use of electronic mixed media?"[7]	Students are given necessary materials and improvise as they relate to musical concepts.
"Many of you use dancing as a natural part of your life experiences. Physical improvisation is really a part of what we've been dealing with [8] Can you relate this to soul music?"	Students improvise with dancing, body movements, and sounds.
"Would you like to combine some of the activities that you improvised with? Can you develop an improvisation that is related to the nature and feeling of soul music?"	Students agree and improvise using a wide range of musical and nonmusical activities.

At this point, the teacher and class may decide to:

- Continue in the area of improvisation: vocal, instrumental, visual, aural, and physical. These improvisations might be based on the characteristics of soul music (the Musical Focus Area) if this is the emphasis the students desire, or the scope might be broadened to include other Musical Focus Areas. This engagement might continue for as long as students and teacher deem it appropriate.

- Extend their improvisations through a skill-oriented activity, possibly creating a music drama or a composition; or through singing, performing, or listening. Through these activities, an emphasis within a structure will be made. (See next section.)

- Agree that they have exhausted their ideas and interest in this area and turn to a new Musical Focus Area.

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[7]Extemporaneous experiences, D and E, Visual and Aural, p. 36.
[8]Extemporaneous experiences, F, Physical, pp. 36, 37.

Discover something that needs indepth exploration, thus catapulting the class into Phase 3 (Developmental Involvement).

2. *Skill Oriented Activities*

A. Listening (9) (11) (12) (34) (45) (46) (53) (54) (55) (56)

The basis of listening experiences, as identified by Aaron Copland (11), is on three levels:

1. Sensuous level -- related to feelings
2. Expressive level -- related to symbolism
3. Musical level -- related to skills and techniques

A greater emphasis will probably be made on listening at the sensuous and expressive levels in Phase 2, while musical listening will more suitably be a part of indepth activities in Phase 3. Evaluation of recorded performances might be geared to the following at the Phase 2 level:

A. Exploring new and innovative sounds
B. Recognizing groups and records
C. Identifying characteristics of changing rock, folk, blues, and jazz records
D. Evaluation of record content and performance techniques

Elaboration of the Application of a Listening Activity (Phase 2) as an Extension of Tactic 1 (Phase 1, p. 11 ff.)

Review:

At end of Phase 1 Sample Procedure, p. 15, students were asked to bring in examples of soul music.

The class returns with several different records. The sequence of procedures might include one, some, or all of the following:

Musical Focus Area: Rock, the Student, and Soul Music

Teaching Strategies	*Teaching Tactics*	*Anticipated Student Responses*
1. To experience music as sensual	1. Play several recordings that students have brought to class	1. Listen without undue verbalization
2. To discover personal symbolic association with music	2. Teacher presents challenging questions around which attention is drawn to mood, story, or emotional character of soul music	2. Listen and verbalize or write, draw, design, or create to demonstrate reaction to questions

Teaching Strategies	*Teaching Tactics*	*Anticipated Student Responses*
3. To isolate specific types of musical performance	3. Teacher plays additional soul records, featuring different performers, styles, and sounds	3. Identify styles, performers (groups and soloists), sounds, and creative materials
4. To develop musical discrimination through analytical listening	4. Listening to recording and analysis of esthetic content and performance techniques observed. Some comparative styles might be used (e.g., soul vs. pop, soul vs. blues).	4. Listening, observation, analysis, and verbalization of esthetic content and performance techniques used
5. To transpose the musical listening experience to group and individual creative activity	5. Initiate discussion related to techniques of evaluating music	5. Students organize a "top 10" record list based on insights developed in foregoing discussion and activity
	Individual and/or group projects are initiated	A. Students devise projects which will inform them about latest recordings; e.g.,listen to rock piece on radio indicating: 1) piece being played 2) frequency of performance 3) personal evaluation
		B. A class disc jockey organizes class listening activity
		C. Students create and record their own "top 10" programs, recording them outside of school. Later, programs are listened to in class and evaluated.

Teaching Strategies	*Teaching Tactics*	*Anticipated Student Responses*
		D. Multiple jack phonograph or tape recorder is used for group listening -- this motivates groups to discuss and create their own "shows."
		E. Critical listening is extended by class constructing evaluation sheets (See following page). From evaluation form, a class commentary ("critics corner") can be developed. This could be a column written by class members evaluating the latest records.

SUGGESTED EVALUATION FORM

Date:

Name of Group:

Label of Record:

Where Heard:

General Sound and Versatility (Folk rock, British, Hard rock, Pop, Rhythm and Blues, Soul, etc.)

Performance: (discuss those applicable)

Stage Presence

General Impression

Teenage Appeal

Routines

Personality

Originality

Repertoire

Balance

Songs

Fast	*Slow*
Danceable	Arrangement
Beat and tempo	Vocal
Arrangement	Beat and tempo
Choice of song	
Vocal	

(Continuation of Phase 2 Skill-Oriented Activities)

B. Acting - the "music drama" (13) (38)

Goal: To extend experiences and develop insights into the creative process in music through personal participation.

A music drama is defined as an original play, or adaptation, that combines all the musical, artistic, and dramatic abilities that students might possess. The singing may be in a recitative, Broadway theater, or singspiel style. The creation, development, and production of a group or class music drama requires that the students divide working responsibilities. These divisions might consist of the following:

1. Creativity staff - writers, composers, lyricists, "idea" people

These students formulate a story line, design a script, compose music and lyrics,and develop cohesion and continuity. Both the script and music may be written in a guideline form which would encourage improvisational acting and musical performance.

2. Developmental staff - a directorial group, editors, art and stagecraft people, musicians, singers, dancers, and mixed-media people

These students comprise the group responsible for the presentation of the music drama. Art and stagecraft people will design backgrounds and stage props in class. Simple backgrounds using a sheet with pinned materials or projected backgrounds with a slide or film projection often serve the classroom needs. Experimentation with varieties of mobile materials is encouraged. The musical instruments used should reflect both the "casual" assortment (guitar, homemade percussion instruments) and the formal instruments (piano, plus all the orchestral instruments).

3. Production staff - a very small group responsible for the coordination and presentation of the entire production

These students design a plan for the physical subdivision of work areas, individual and collective commitments, a working calendar and a liaison between groups, groups and teacher(s), and the rest of the student body and faculty. Stories for the school newspaper; invitations to students, faculty, administration,and parents to attend the presentation; and general promotional activity fall within their domain. The overall responsibility for production work and mature "professional" behavior are the responsibilities of this group.

A music drama can be related to the Musical Focus Area and developed through:

1. The re-creation or adaptation of a contemporary theater piece; e.g., "Tommy" (rock opera), "Romeo and Juliet," etc.

2. An original music drama based on student values, feelings, and emotions. Presentation of music dramas can be made informally in class, after school, or at an assembly program. This activity provides an excellent opportunity for students with many diversified interests and abilities to work together in a music class.

Steps for Implementing Music Drama Experience

1. Selection of specific type of music drama desired for working vehicle (adaptation, original, written, improvisatory).

2. Division of labors
   A. Creativity staff
   B. Developmental staff
   C. Production staff

3. Class meetings devoted to production of music dramas. The teacher serves as a resource tool throughout this experience, sharing information about materials, approaches, and styles when asked. The classroom, while limited in size for this activity, is divided into as many sections as the individual groups require. In some instances, the entire class may work on the production of one music drama. In others, a class might be divided into small music drama groups for a more diversified experience.

4. Presentation of music dramas, whether done informally in class, after school, or during an assembly program, affords a rich and rewarding experience for young people to develop deep feelings of commitment to a product of their own hand. No matter how primitive the finished product might appear to a skilled teacher, evaluation should include support and approval for the process of invention and creativity. Subsequently, additional specific critical comment will afford more meaningful insights for personal development.

C. Singing (26) (27)

Goal: To enable students to discover the joy and nature of music through individual and group singing. Repertoire might include rock, folk, pop, and original songs.

Suggested accompaniments include guitar, piano, "sing-along" with records, or any available student instrumentalists.

Singing activities are divided for individuals and/or groups as:

1. Casual singing. "Sing-along" in class or at an assembly program (student directed)

2. Formal singing. This invokes the presentation of singing in a "sing-out," "folk-rock-pop" concert, or as an adjunct to the

music drama activities. Emphasis may be placed on stage presentation techniques, various singing styles, and techniques of selecting appropriate materials to create an "act."

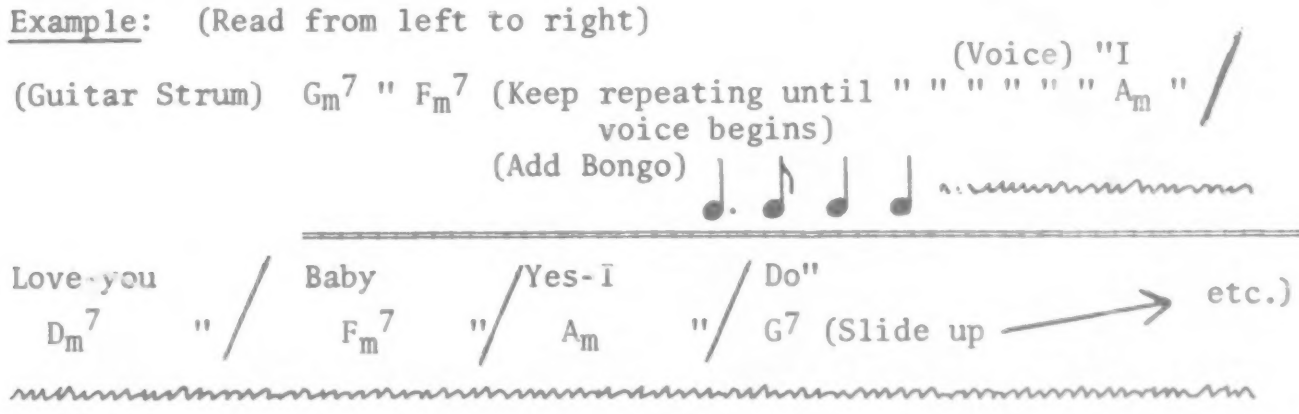
It is strongly recommended that the teacher secure a subscription to a song-hit magazine. They are easily accessible and very inexpensive, or students may be asked to type the words for reproduction and distribution.

D. Composing (6) (8) (26) (27) (42)

Goal: To discover the nature and essence of the musical creative process through the notation and performance of original music.

As this study guide will be largely utilized in classes for nonmusic students, major focus will be on devising notational systems which meaningfully translate a student's musical idealization into "paper reality." The notational system might follow the techniques of aleatoric composers (Cage, Varese, etc.) and, in fact, this might serve as a bridge to inquiry of the varied contemporary music notation systems in Phase 3.

Example: (Read from left to right)



The teacher should be familiar with basic chord notation because most guitar-playing students know it.

Glossary of Chord Symbols

The basic chord nomenclature which applies to all instruments is as follows:

1. The letter symbol designated refers to the name of the chord.

   Example: A = A major chord
   C = C major chord
   E^b = E^b major chord

2. The symbol "m" only, used with a letter indicates a minor chord.

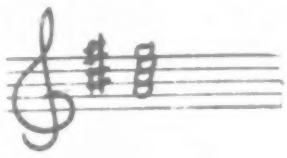
Example: A m = A minor chord

C m = C minor chord

$E^{b}m = E^{b}$ minor chord

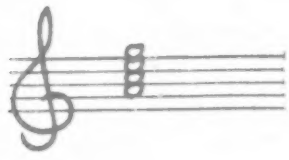
3. The symbol with a 7 above a letter name indicates a type of 7th chord.

Example: $A^{maj\ 7}$ -



A^{7} -

Am^{7} -



A^{o7} -

Various procedures:

1. Write verses. Plan to set them to music, "orchestrate" with informal instruments, and perform.

2. Use environmental material to motivate composition, including: newspaper articles, poetry, personal experiences, electronic devices, etc.

The role of the teacher in this activity is that of a resource person. Teacher suggests, guides, exposes, and involves, but the actual creation of music should be done by students no matter how superficial the product might appear. The investigation of standard notation would only be made upon an expression of student need.

E. Recording

Goal: To explore and extend musical experiences and insights through experimentation with contemporary multimedia equipment.

The use of multimedia activity equipment includes:

Sound equipment: radio, tape recorder, phonograph, mixers, amplifiers, etc.

Light media: including projectors (overhead, opaque, movie, and filmstrip), strobe and black lights, slides, and other lighting devices.

The activities include:

1. Sound (20) (22) (23) (26) (35) (56)

   - Musique-concrète. Accomplished with recording homogeneous and/or heterogeneous styles, types, and qualities of sound and music on the same tape to create a musical composition.
   - Aleatoric. Using both conventional and environmental instruments as well as electronic devices, a musical composition is created using an improvisational technique.
   - Composed. Recording of notated scores, possibly created in a Phase 2 composing activity.

2. Light (23)

   A. Light shows

   B. Sound-light shows, using original musique-concrète, aleatoric, and/or original musical compositions.

These activities may be presented in class, after school as a program, or in an assembly. This might also be included as a part of the music drama experience.

F. Writing

Goal: To develop musical awareness and discrimination through the use of language skills

Activities in this area might include:

1. Evaluation of recordings, original compositions, television performances, and live performances. A record review may become a regular part of the class activity or it may be included as a part of the school newspaper. An important aspect of this activity is the establishment of evaluative criteria in assessing musical performance. This may include criteria related to different styles. This technique might easily lead to an indepth exploration of musical style in Phase 3.

2. Student polls related to musical tastes might be constructed, administered, and reported. This could include the individual class or an entire school population. Publication of results might create student interest in activities of the music department.

3. Original texts for songs

4. Scripts for music drama activities

G. Performing (29)

Goal: To afford nonmusic students the opportunity to participate in the development of musical experiences and insights through performance with musical and/or musically related instruments.

Performance activities may be categorized as:

1. Casual performance requiring a minimum of motor skills, using environmental instruments, Orff instruments, drums and percussion devices, guitar, piano, drumsticks, and conventional instruments. Individual performance and ensembles can be easily organized to perform with records, to perform original compositions, or to participate in the music drama. A classroom should be equipped at all times with several bongos, several pairs of drumsticks, cowbells, a "ride" cymbal, and drums of all varieties. In addition to percussion "ensembles," solo or class performances with these instruments might function as a part of work on notation (composing) or as accompaniment for a music drama.

2. Formal performance (6)

   Affording students with minimal instrumental and vocal skills the opportunity to perform individually or in groups. The "add-a-part" technique (Harold Branch Series (6)) or "Music-Minus One" techniques with records are especially recommended.

Class Organization

A "disc-jockey" might be selected who serves to organize classroom performance. One day every week might be set aside for the presentation of performances in class. Evaluation forms and class verbalization serve to offer objective evaluation. Inclass, after school, and assembly programs can develop from this experience.

In this and other activities, focus of material and repertoire is in relation to a given Musical Focus Area, if Strategy A was elected. Any part of these activities might serve as a separate vehicle for musical participation if Strategy B was elected by the teacher.

3. *Experimental Activities (8) (21) (26)*

A. Verbal experimentation

A wide range of exploratory experiences might be fostered through techniques including:

- The creation of "new" mouth sounds
- Creating a "composition" by assigning each class member a number. Numbers are then called aloud at random. When a student's number is called, he answers. Answers could be given with sounds, varied pitches, melodies, dynamics, or rhythms. This technique might be used to create a "concerto-grosso" effect.
- Creating verses for music compositions based on reading aloud from phone books, school books, newspapers, etc.
- Spoken improvisation

B. Aural experimentation (20) (35) (50) (56)

This includes the use of such materials as:

- Tapes (loops, canons, etc.)
- Radio (white sounds)
- "Prepared" piano
- Records (varied speeds)
- Amplifiers, speakers, reverberation devices, etc.
- Standard instruments
- A combination of any of these

Varied techniques to structure experimentation include:

- Aleatoric activities
- Improvisatory activities
- Musique concrète
- Electronic activities

This group of activities might spur exploration into contemporary music, which is the heart of the subject content of Phase 3.

C. Visual experimentation (7) (23) (32)

Using any devices which create visual effects. These include all the varied types of projectors and reflecting objects mentioned earlier. In addition, students might be encouraged to:

1. Create their own movies. This is a simple process which can be accomplished with an 8mm. camera. Another group might "compose" or perform background music for the film product.

2. Create slides which might be experimented with in such ways as varying focus, speed, and distance of picture. Music can be composed or improvised by other class members for this activity, or records may be organized on tapes to create a musical background.

D. Intellectual experimentation

This includes the exploration of new ideas and attitudes through reading (See bibliography, p. 77ff.) This might include reading of classic books, such as Romeo and Juliet, which continue to be relevant to the contemporary student. Investigation into space exploration and ecology may motivate musical experience and activity.

E. Physical experimentation (3) (49) (51)

These activities include:

1. Dancing (all styles and forms)

2. Free movement (including walking and small muscle movement) Music and light-show compositions may be combined to enrich this experience. Improvisations might be motivated on a regular basis.

All the experiences listed above are extensions of a specific Musical Focus Area, if Strategy A was elected, or may freely develop and dissolve as students see fit if Strategy B is elected.

V

Several Possible Approach Sequences Based on Specific Phase 1 and Phase 2 Tactics

1. Beginning with a rock record

Phase 1
1. Play record.
2. Discuss feelings.
3. Relate to improvisation or another record.

Phase 2
4. Listen to record.
5. Create a new composition based on record and improvisatory experiences.
6. Entire class creates a project -- or small groups create projects.

2. Beginning by displaying a provocative object

Phase 1
1. Present an object of teenage value: a painting, sculpture, artifact of teens (a piece of clothing, a boot, a leather jacket, picture of motorcycle, a symbol-peace sign, American flag, a comb, a newspaper headline about Vietnam, etc.)
2. Play a record that represents or symbolizes the object.
3. Discuss relationship between student values and Musical Focus Area.

Phase 2
4. Discover new ways of creating a musical product to demonstrate newly found relationship.
5. Perform work, tape it, listen to it, evaluate it.

3. Beginning with sound

Phase 1
1. Improvise with environmental instruments and/or experimental sounds.
2. Listen to aleatoric, electronic, and avant-garde music.

Phase 2
3. Develop "lay" notation and group production of innovative music.
4. Listen to rock that uses innovative techniques.
5. Create a piece of music using rock and experimental devices.

4. Beginning with rock constituents of music

(Musical Concept - music and words are combined to create songs.)

Phase 1
1. Play a rock rhythm (drums, guitars, etc.)

Phase 2
2. Set to a verse.
3. Write out a chord progression. Have student play at piano. Others can use guitars, rhythm instruments, etc.
4. Orchestrate; study microphone techniques; tape, listen, and evaluate.

5. Beginning with a text

(Concept - The elements of music may be combined with theater to create musical drama.)

Phase 1
1. Read something that is related to teen feelings or values from a newspaper, book, poem, song verse, etc.

Phase 2
2. Students dramatize this through role playing.
3. Groups produce music dramas reenacting scenes through music.
4. Listen to "Hair," "West Side Story," "Tommy," or any Broadway musical. This could also be done with a film story or score. Students could create their own.

6. Beginning with a mixed media experience

(Concept - Musical accompaniment may be both visual and aural)

Phase 1
1. Collect mixed media objects; use with overhead projector and 8mm. projector. (Audiovisual man could help.)

Phase 2
2. Explore,visually,ways to accompany a rock piece, a mainstream piece, an innovative piece.
3. Create own mixed media rock show with own tape performance or record.

7. Beginning with an improvisation

(Musical Focus Area - The student, rock, and change)

Phase 1
1. Improvise in groups, using random sounds.
2. Evaluate improvisations as to style.
3. Discuss style in relation to students' life and society.
4. Play rock records focusing on different and changing styles.

Phase 2
5. Listen to a wide selection of recordings demonstrating changing styles.
6. Discover and categorize songs that reveal relationship between changing times and changes in musical style.
7. Create and sing songs that reflect the changing nature of music.

8. Beginning with a live performance

(Musical Focus Area - The student, rock, and folk music)

Phase 1
1. Several student soloists and/or groups perform folk music in class.
2. Class discusses the relationship of song content to real world.

Phase 2
3. Individual and/or groups write original songs.
4. Same or different individuals and/or groups perform these songs.

5. Evaluations are made -- class expresses need for additional musical data to improve work.
6. Class explores musical elements and relates this to writing folk, jazz, rock, and pop originals.

9. Beginning with a comparative listening approach

(Musical Focus Area - The student, rock, and musical technique)

Phase 1
1. Play an example of rock, folk, pop, jazz, classical, and experimental recorded selections.
2. Discuss how each style relates to student's world.

Phase 2
3. Analyze how each type of music projects its individual message.
4. Listen to and analyze techniques that are used in each style. Compare and categorize.
5. Experiment with musical techniques of varied styles. (Improvise)
6. Create original songs based on musical techniques of each style.

10. Beginning with role playing

(Musical Focus Area - The student, rock, and personal values)

Phase 1
1. Assign role playing parts which reflect students' personal attitudes, feelings, and values.
2. Discuss role playing episode.
3. Discover rock records which deal with similar problem.

Phase 2
4. Analyze how music deals with projecting values.
5. Improvise, creating varied moods or feelings through musical and nonmusical (light show) techniques.
6. Create a music drama dealing with student values.

11. Beginning with the statement of a musical concept

(Concept - Music consists of sounds and silences)

Phase 1
1. Play rock record, "Sounds of Silence" (or suitable substitution).
2. Focus on silence (Leads to discussion of loneliness).
3. Establish rock and human feelings (Musical Focus Area).

Phase 2
4. Improvise using contrast of sounds and silences.
5. Create verse that can be used to put to music; tape it.
6. Work on achieving more varied sounds; listen to Aleatoric music.

This concludes Phase 2. If no sufficient interest has been generated for further exploration and development, the class could move on to another activity within the same Musical Focus Area, or a new Musical Focus Area may be investigated. Phase 1 and Phase 2 tactics, then, constitute the Approach Sequence, while Phase 3 constitutes tactics in the Developmental Sequence.

VI

Phase 3: Developmental Involvement

If students' needs and interests warrant, intensive and extensive exploration may be conducted as part of the Developmental Sequence of Phase 3. Phase 3 is based on two ideas:

1. Developmental work related to specific needs of students in the class; i.e.,the need to know how to notate, sing, conduct, perform, write, etc.

2. Developmental inquiry into contemporary music emanating from experiences in Phases 1 and 2. While teachers of Strategies A and B may both utilize this area, Strategy A teachers would probably find greater use for this sequence by having planned for it in advance.

The activities in this area are differentiated from the same type of activities in other areas only as to their sophistication. More time, attention, and development are given to each activity with increasing emphasis placed on small group work and independent study. At this point it may become important to have some students working in the library, others in the audiovisual room, others in a practice room, and still others in a classroom.

Activities for students may include:

- Listening
- Reading
- Analyzing
- Composing
- Music drama
- Singing
- Multimedia production
- Writing
- Performing and improvising
- Experimenting - verbal, aural, visual, intellectual, and physical

Any or all of these activities may be utilized to explore the world of contemporary music.

The study of contemporary music is divided into five broad areas:

I. Music of the theater

II. Music and movement

III. Musical innovation

IV. Media music

V. Music of tradition

The relating of a Musical Focus Area to a specific Contemporary Music Area is simple enough. All the Musical Focus Areas relate in some way to all the five broad Contemporary Music Areas. The selection of a particular Contemporary Music Area will be made in terms of class and teacher interests, attitudes, and needs.

Organizational Strategy

The exploration of contemporary music may be organized for teaching using:

1. Conceptual approach, based on the fundamental concepts of the constituent elements of music (melody, rhythm, harmony, form, tone color, tonality) and the expressive elements (dynamics, tempo, phrasing, nuance).

2. Topical approach, based on the elements of music and great works of contemporary repertoire ("post-hole" approach).

3. Humanities approach, utilizing musical discovery and musical exploration as one aspect of contemporary life. Others include social, political, historical, psychological, and religious aspects.

The teacher will choose the approach which is consistent with his own pedagogical style. It must be emphasized that frequent allusions be made to the Musical Focus Area and its relationship to work in Phase 3. This will give the student continuing opportunities to establish a relevance between his own world (i.e.,values, feeling, and music), and the many other areas of the contemporary world. It must be emphasized that any or all of the ten primarily cited "activities" serve as vehicles for the exploration of contemporary music. The lecture method or workbook exercises are alien to the entire concept of this course of study. Self-discovery, creative inquiry, and experimentation are favored procedures for establishing avenues of probing. The Contemporary Music Core is a convenient topical arrangement which must be translated by teacher and student into significant and meaningful musical involvements. The listing of composers and compositions is intended to serve as a focal point from which creative musical activity can be developed.

Contemporary Music Core

Using a conceptual, topical, or humanities approach, the students and the teacher may explore the following areas through the suggested musical examples and the constituent and expressive elements of music.

The characteristics of the constituent elements of contemporary music that will require continuing focus include:

a. Melody. (Reference: Chap. 4, pp. 14-21, "Introduction to Contemporary Music," by Joseph Machlis.) (30)

Asymmetrical phrases: two related phrases of unequal lengths
Wide leaps: wide intervallic skips between tones of a melody
Dissonant intervals: distances between melodic tones characterized by removed tonal relationships

b. Rhythm. (Reference: Chap. 7, pp. 40-47, "Introduction to Contemporary Music," by Joseph Machlis.) (30)

Revitalization of rhythm: the emphasis on asymmetrical rhythms and unusual meters
Nonsymmetrical patterns: the groups of meters and rhythms based on odd number patterns
Polyrhythms: the frequent change from one meter to another
Rhythmic ostinato: a recurring rhythmic device
Emancipation from the "tyranny of the bar line": the traditional power of the bar line as a cohesive yet restricting aspect is dissolved by the contemporary composer's disregard for this musical characteristic.

c. Harmony. (Reference: Chap. 5, pp. 22-31, "Introduction to Contemporary Music," by Joseph Machlis.) (30)

Polychords: the superimposition of one chord on another chord
Polyharmony: two or more strands of harmony played against each other
Quartal harmony: chords built upon the intervals of 4ths instead of the traditional thirds (tertial)
Emancipation of dissonance: the freeing of musical composition from the "inevitable" resolution of melody and harmony to consonant resolution
Percussive harmonies: tension producing, clashing harmonies used to create color and motion

d. Texture. (Reference: Chap. 8, pp. 47-53, "Introduction to Contemporary Music," by Joseph Machlis.) (30)

Dissonant counterpoint: a texture in which independent lines retain individuality through dissonant relationships
Emphasis on horizontal line: a focus on the contrapuntal elements of a musical composition

e. Tone color. (Reference: Chap. 9, pp. 53-59, "Introduction to Contemporary Music," by Joseph Machlis.) (30)

Use of percussive sounds in orchestra: the liberating of the percussive instruments, including all the traditional percussion instruments and the piano, from a supportive position to a dominant stance
Realignment of the function of instruments: the utilization of instruments in innovative and unusual ways

f. Form. (Reference: Chap. 10, pp. 59-67, "Introduction to Contemporary Music," by Joseph Machlis.) (30)

Emphasis on pure form: The classical tradition of form as an absolute value of clarity and precision is a major ingredient in the contemporary musical process.
Purity of proportions: a goal of the contemporary composer which links him with the classical period composer
Focus on unity of content and form: This suggests the goal which the contemporary composer strives for, as did the classicist.
Emphasis on the musical idea: The stress on musical architecture has enabled the contemporary composer to develop musical ideas in a totally musical context.

g. Influence of jazz.

Melody: Blue notes are characteristic tones of the jazz idiom. They are the lowered third, fifth, and seventh steps of the major scale.
Synthetic scales are established scales alien to the modal or diatonic systems of Western music. They include the pentatonic, whole-tone, and diminished scales. (10)
Harmony: polychords. (See Characteristic C.)
Extended chords: (7th, 9th, 11th, and 13th) chords using the outer limits of a harmonic structure. Alteration of these additions is a characteristic of the jazz idiom.
Rhythm: Metric redistribution (emphasis on 2nd and 4th beats) - the essential metric organization in jazz produces "natural" stress on the 2nd and 4th beats of the bar, as opposed to the traditional 1st and 3rd beats.
Syncopation: In jazz, this may be created by altering note values, displacing accents, or utilizing an unpredictable approach of note-to-note dynamics.
Asymmetrical phrases: The disposition of adjacent phrases as to overall length, starting and culminating points (characteristic of the jazz idiom) to create a sense of movement and surprise (swing).
Tone color: Glissandos (slides or smears) used either instrumentally or vocally.
Mutes: Devices used in brass instruments to modify the timbre.
Use of new instruments: These include the battery of saxophones, guitars, vibraphones, accordions, and electronic devices.

In addition to reading suggested bibliographical references (see p.77ff.), it is strongly urged that the teacher listen to a cross-section of jazz styles and periods for identification and clarification of the characteristics of jazz.

1. Music of the theater (Associative Music). Broadway and "Off" Broadway.

A Connecticut Yankee. Rodgers and Hart
Annie Get Your Gun. Irving Berlin
Cabaret. Kander and Ebb
Carousel. Rodgers and Hammerstein
The Fantasticks. Schmidt and Jones
Fiddler on the Roof. Boch and Harnick
Finian's Rainbow. Lane and Harburg
Funny Girl. Style, Comden, and Green
The Girl Friend. Rodgers and Hart
Guys and Dolls. Frank Loesser
Hair. Ragni and Rado
Hit the Deck. Vincent Youmans
The King and I. Rodgers and Hammerstein
Kiss Me Kate. Cole Porter
Man of La Mancha. Leigh and Herman
The Music Man. Meredith Wilson
My Fair Lady. Lerner and Loew
Oklahoma. Rodgers and Hammerstein
Porgy and Bess. George and Ira Gershwin
The Red Mill. Victor Herbert
Showboat. Kern and Hammerstein
The Sound of Music. Rodgers and Hammerstein
South Pacific. Rodgers and Hammerstein
This Is the Army. Irving Berlin
The Threepenny Opera. Kurt Weil
Up in Central Park. Romberg and Fields
West Side Story. Bernstein and Sondheim

2. Music and Movement (Associative Music). (5) (9) (14) (30) (33) (46) (56)

Bela Bartok — The Miraculous Mandarin

Leonard Bernstein — Fancy Free
Facsimile
Age of Anxiety

Aaron Copland — Appalachian Spring
Billy the Kid
Rodeo

Darius Milhaud — Le Boeuf sur le Toit (The Bull on the Roof)
Création du Monde

Francis Poulenc — Les Biches

Serge Prokofiev Scythian Suite
Romeo and Juliet
Cinderella

Maurice Ravel Daphnis et Chloë
La Valse
Bolero

Dimitri Shostakovich The Age of Gold

Igor Stravinsky Firebird
Petrouchka
Rite of Spring

National Dances

A. America

Cakewalk (Golliwog's Cake-walk, by Debussy)

Jazz and Pop music of the 20's

Charleston
Fox Trot
One Step
Shimmy
Two Step

Jazz and Pop of 1930's and 40's

Jitterbug
Lindy

Rock of 1950's and 60's

Frug
Watusi
Monkey
Twist

B. Latin America

Tango
Rhumba
Mambo
Samba
Cha-cha

C. European

Polka
Waltz
Tarantella
Hora
Irish Jig

3. Musical Innovation. (Nonassociative music) (5) (9) (14) (30) (33) (46) (56)

Process

A. Aleatoric
B. Musique Concrète
C. Electronic
D. Improvisation
E. Serial
F. Composers and Schools

A. Aleatoric Music (Chance music)

Composer	Composition	
John Cage	Piano Concert Four Dances The Seasons Third Construction Construction in Metal Quartet for Tom Toms	
Morton Feldman	Christian Wolff in Cambridge Chorus and Instruments II	Action music - New notation
Christian Wolff	For 1, 2, or 3 People	
Earle Brown	December 1952	
Henry Brant	Antiphony One Grand Universal Circus	
Karlheinz Stockhausen	Momente Carré Zyklus Klavierstücke XI	
Henry Cowell	Mosaic 26 Simultaneous Mosaics	

B. Musique concrète

Composer	Composition
Edgar Varese	Deserts Arcana Poême Electronique Density 21.5 Hyperism Ionisation Integrates
George Antheil	Ballet Mécanique
Carl Ruggles	Angel Portals Men and Mountains Orgonium Evocation

C. Electronic music (5) (9) (14) (30) (33) (46) (56)

1.	Milton Babbitt	Composition for Synthesizer Ensembles for Synthesizer
2.	Pierre Boulez	Structures Two Studies
3.	Karlheinz Stockhausen	Gesang der Junglinge Electronic Studies
4.	Otto Leuning	Fantasy in Space Low Speed Invention
5.	Vladamir Ussachevsky, Otto Leuning	Rhapsodic Variations for Tape Recorder and Orchestra A Poem in Cycles and Bells

D. Improvisation

1. Jazz - total scope from 1900 to present

Aaron Copland	Billy the Kid
George Gershwin	Rhapsody in Blue
Darius Milhaud	La Création du Monde
Maurice Ravel	La Valse
Igor Stravinsky	Ragtime for Eleven Instruments

2. Milton Babbitt All Set
Composition for Tenor and Six Instruments

3. Dave Brubeck — Light in the Wilderness
4. Gunther Schuller — Conversations
5. André Hodeir — The Striker
6. John Lewis — Sketch for Double Quartet
7. Rolf Lieberman — Concerto for Jazz Band
8. Lucas Foss — Time Cycle

E. Serial

1. Arnold Schoenberg
2. Alban Berg
3. Anton Webern
4. Milton Babbitt and relationship with jazz
5. Gunther Schuller and relationship with jazz

F. Composers and schools: Pathfinders of 20th Century Music (5) (9) (14) (30) (33) (46) (56)

1. Forerunners	Richard Strauss Gustav Mahler
2. Impressionism	Claude Débussy Maurice Ravel
3. Neo-classicism	Igor Stravinsky Walter Piston Cole Porter William Schuman Lucas Foss Peter Menin
4. Gebrauchsmusik	Paul Hindemith

5. Nationalism

American	European
Charles Ives	Béla Bartók
Douglas Moore	Manuel de Falla
Roy Harris	Ernest Bloch
Randall Thompson	Zoltán Kodály
Aaron Copland	Serge Prokofiev
Hector Villa-Lobos	Dimitri Shostakovich
Carlos Chavez	Ralph Vaughn Williams
	Benjamin Britten

6.	Neo-Romanticism	Karl Orff William Walton Olivier Messiaen Virgil Thompson Howard Hanson Samuel Barber Norman Della Joio
7.	Jazz (10) (15) (17) (18) (24) (33) (48) (55)	
	Ragtime	Jelly Roll Morton Jim Turpin James Scott Cow Cow Davenport
	New Orleans	King Oliver Louis Armstrong Sidney Bechet Original Dixieland Band Ma Rainey Bessie Smith
	Chicago Style	Mezz Mezrow Frank Teschemacher Pee-Wee Russell Bix Biederbecke Gene Krupa Paul Whiteman
	New York Big Band	Fletcher Henderson Duke Ellington Coleman Hawkins
	Kansas City Style	Count Basie Lester Young
	Swing	Benny Goodman Dorsey Brothers Count Basie Glenn Miller
	.Bop	Charlie Parker Dizzy Gillespie Lester Young Thelonius Monk
	Progressive	Stan Kenton
	Cool	Miles Davis Gerry Mulligan Dave Brubeck Modern Jazz Quartet

New Thing	Ornette Coleman John Coltrane
Third Stream	Gunther Schuller John Lewis

8. Rock (12) (16) (34) (45)

Elvis Presley
Beatles
Mothers of Invention
Simon and Garfunkle
Creams
Janis Ian
Richie Havens
Jefferson Airplane
James Brown
(Names to be supplied on the basis of current vogue)

9. Folk (30) (33) (53) (54)

Bob Dylan
Joan Collins
Pete Seeger
Bèla Bartòk
Hector Villa-Lobos
George Gershwin
Woody Guthrie
Arlo Guthrie
Blind Lemon Jefferson
(Names to be supplied on the basis of current vogue)

4. Media music

Media music includes music for:

1. Television
2. Motion pictures
3. Radio

Music includes:

1. Commercials
2. Backgrounds
3. Theme music

Activities in this area include:

1. Listening to soundtrack recordings
2. Analyzing films in class to discover techniques of writing music for films
3. TV viewing for commercials, then student creating his own.

5. Music of tradition

Organized by:

A. Periods, with emphasis on:
   - Humanities relationship
   - Musical repertoire and characteristics

B. Constituent elements of music:
   - Rhythm
   - Melody
   - Harmony
   - Form
   - Timbre
   - Tonality

C. Forms

   - Closed forms
   - Open forms

D. National schools

E. Composers

It is most likely that Music of Tradition will be an inquiry area that is explored as a result of prior meaningful experiences. Thus, a Bach fugue might be investigated because students became involved in Contemporary Music in the section dealing with Music and Movement. The following is a possible developmental sequence of activities in Phase 3 and its evolution from Phase 2.

Sample of Actual Total Sequence As Used in One Class

Musical Focus Area: The student, rock, and society

Phase 1

A. Inquiry initiated by "Beginning with a rock record" (Tactic 1)
B. Students discussed rock record and how it related to their perception of society

Phase 2

Students improvised a role playing activity related to their society, listened, created, and taped their own songs and experimented with creating a light show to describe their reaction to records. Students appear interested in continuing with work relating rock and society.

Phase 3

Teacher initiates the following developmental sequence:

Teacher selects a conceptual approach.

Concept - "Music is a mirror of the nature and characteristics of a society."

A. Listen to "Hair" vs. "Showboat" for analysis and comparison of relationship of the music to the society of the times.

Or

B. Listen, analyze, discuss, and improvise to Bernstein's "Age of Anxiety."

Or

C. Explore Cage, Varese, Ussachevsky, Schoenberg, Ornette Coleman, and Mothers of Invention for support of concept.

Or

D. Listen to and view "Jazz Singer" vs. present films.

Or

E. Listen to examples of nationalism, revolutionary movements, and protest in music which cover a 300-year span. Discuss musical techniques related to each.

Or

F. Creative experiences: composing, improvising, writing, light show, music dramas, extended reading, listening, etc. are now conducted independently or in groups, relating to Musical Focus Area: The student, rock, society.

VII Appendixes

Sample Lesson Plan Form

Conceptual Lesson Form

Bibliography

Recommended Aids

The Best of Rock: A Personal Discography

The Best of Jazz: A Discography

Sample Lesson Plan Form

Musical Focus Area:

Musical Concept	Student Feelings	Teaching Strategies	Materials	Activities	Anticipated Student Responses	Alternative Strategies and Tactics

Conceptual Lesson Form

How To Construct and Develop a Conceptual Lesson

1. Select a musical focus area.
2. Select a major concept.
3. Construct supporting (sub) concepts.
4. Devise appropriate teaching strategies, tactics, and materials.

Example

Musical Focus Area: Rock, the student, and religion

Major Concept: Music expresses man's spiritual feeling

Subconcept	Strategy	Tactics	Materials
1. Spiritual activity is a part of contemporary life.	1. To become aware of the extent of spiritual activity in contemporary life	1. a. Role playing, portraying man's spiritual feeling b. Discussion of spiritual feeling in today's society	1. Role playing students
2. Spiritual activity has been a part of man's existence.	2. To explore the nature of man's spiritual involvement	2. a. View art through the ages for evidence of spirituality	2. a. Art: Madonna and Child, Last Supper

Subconcept	Strategy	Tactics	Materials
			The Crucifixion Ancient Art Eastern Art
		b. Read excerpts from literature to discover man's spiritual involvement.	b. Literature: Joan of Arc Paradise Lost and similar literature
		c. Listen to a comprehensive selection of music for evidence of man's spirituality.	c. Music: Gregorian Chant B Minor Mass - Bach Requiem Mozart Verdi Fauré Negro Spirituals Bach Chorales A Light in the Wilderness - Brubeck Jazz Mass - D. Ellington Folk and Rock
		d. Listen to music and discuss how music achieves spiritual quality.	d. Recordings of music of all periods, forms, and styles

Subconcept	Strategy	Tactics	Materials
		e. Analysis of constituent and expressive elements of music as they relate to conveying spiritual feeling	e. Recordings of music of all periods, forms, and styles
3. We can express spiritual feelings through music.	3. To create individual expression of spirituality through musical means	3. a. Write a text set to music and improvise.	3. a. Music paper, art examples, literature, etc.
		b. Notate and perform solo and group composition which reflects spiritual feeling.	b. Voices, instruments
		c. Tape performances of student creations.	c. Tape recorder
		d. Discuss and evolve relationship of music to spiritual feeling.	
		e. Listen to rock, soul, and gospel examples of spiritual music.	e. Recordings of rock, soul, and gospel spiritual music
		f. Conclude: Music expresses man's spiritual feelings.	

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   An illuminating, comprehensive presentation of multiple approaches to notation in the 20th century idiom.

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A comprehensive reference including biographical sketches, definitions of terms, and discussion of major classes of folk, country, and western styles. Extended attention is given to instruments, particularly the guitar. Along with several articles written by leading writers, there is a comprehensive bibliography discography, and hundreds of photographs.

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A comprehensive study covering rock, musical comedy, and the music of "Tin Pan Alley." In addition to biographical sketches; a discography, bibliography, synopses of major musicals of the past 40 years, description of how song hits were written, and discussions of musical terms are included.

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An invaluable paperback which contains authoritative background and practical information for the teacher in this area. Especially recommended for insights into contemporary notation practices.

RECOMMENDED AIDS

The following are items which might be considered appropriate teaching aids for use with Music in Modern American Society classes. Not every item will be required for each class, but these are examples of the types of material and equipment which the teacher might consider using.

1. A weekly list of top records supplied by a local record store, or through a subscription to "Cash-Box" magazine.

2. Basic rock, jazz, folk record collection of 30 records. For jazz, an anthology is suggested, while simple 33's are best for rock records.

3. Good hi-fidelity or stereo recording-reproduction system.

4. Stereo sound on sound 4-track tape recorder and several cassette tape recorders are preferred. Also, a supply of tapes and/or cassettes.

5. Transistor radios with earphone attachments for independent listening.

6. Rhythm instruments: bongos, drums, tambourines, cymbals, etc.

7. Guitar(s)

THE BEST OF ROCK: A PERSONAL DISCOGRAPHY*

By NAT HENTOFF

This is a selection of albums of recent years (and a few which go farther back) that have been most durable for me. Jazz and classical recordings are not included, the focus being on the new popular music and some of its roots. The term "popular music," however, has become so wide-ranging that in the two larger sections I have simply distinguished between groups and essentially solo performers rather than attempting to conjugate the multiple forms of rock. Being so explicitly subjective, this list is not intended to be comprehensive. I see it rather as one I would draw up for a friend of my generation (I'm 44) whose taste in popular and folk music in the past was similar to my own and who would like to explore the music of the present with some anticipation of pleasure. I recognize that a number of highly publicized figures have been omitted, but again, these are personal choices. All listings are stereo.

GROUPS

The Band—Capitol STAO 132

Beatles—Rubber Soul, Capitol ST 2422
Revolver, Capitol ST 2576
Sgt. Pepper's Lonely Hearts Club Band, Capitol SMAS 2653

Big Brother and the Holding Company/Janis Joplin—Cheap Thrills, Columbia KCS 9700

Blood, Sweat & Tears—Columbia CS 9720

Bee Gees—Horizontal, Atco 33-233

Buffalo Springfield—Last Time Around, Atco 33-256

Country Joe & the Fish—Feel Like I'm Fixin' to Die, Vanguard 79266
Together, Vanguard 79277

Colosseum—Those Who Are About to Die Salute You, Dunhill 50062

Creedence Clearwater Revival—Bayou Country, Fantasy 8387

Delaney and Bonnie—The Original Delaney and Bonnie, Elektra 74039

The Flock—Columbia CS9911

Fraternity of Man—ABC S-647

Grateful Dead—Anthem of the Sun, Warner Brothers 1749
Live Dead, Warner Brothers 1830

Ill Wind—Flashes, ABC 641

Jefferson Airplane—Surrealistic Pillow, RCA Victor LSP-3766
Crown of Creation, RCA Victor LSP-4058
Volunteers, RCA Victor, LSP-4238

Kaleidoscope—Side Trips, Epic BN 26304

Kinks—Village Green Preservation Society, Reprise RS 6237
Arthur/or the Decline and Fall of the British Empire, Reprise RS 6366

The Lovin' Spoonful—John Sebastian Song Book, Vol. 1, Kama Sutra KSBS 2011

Mamas & the Papas—Farewell to the First Golden Era, Dunhill S-50025
Farewell to the First Golden Era, Vol. 2, Dunhill S-50038

John Mayall—The Turning Point, Polydor 24-4004

The Mothers of Invention—Uncle Meat, Reprise 2024

The Paupers—Verve/Forecast FTS-3051

Pearls Before Swine—These Things Too, Reprise RS 6364

Procol Harum—A Salty Dog, A&M SP 4179

Rolling Stones—Beggars Banquet, London PS 539

Salvation—Gypsy Carnival, ABC S 653

The Soft Machine—ABC/Probe CPLP 4500

Spanky & Our Gang—Anything You Choose b/w Without Rhyme or Reason, Mercury SR 61183

Ten Years After—Stonedhenge, Deram DES 18021

The Who—Tommy, Decca DXSW 7205

SINGERS

Tim Buckley—Happy Sad, Elektra EKS-74045

Johnny Cash—At Folsom Prison, Columbia CS 9639; At Sar Quentin, Columbia CS 9827

Donovan—Barabajagal—Epic BN-26481

Bob Dylan—Highway 61 Revisited, Columbia CS 9189
John Wesley Harding, Columbia CS 9604
Nashville Skyline, Columbia KCS 9825

Lotti Golden—Motor-Cycle, Atlantic SD 8223

Arlo Guthrie—Alice's Restaurant, Reprise S-6267

George Hamilton IV—Canadian Pacific, RCA Victor LSP-4164

Tim Hardin—3/Live in Concert, Verve/Forecast S-3047

Ronnie Hawkins—Cotillion SD 9019

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Roger Miller—Golden Hits, Smash 67073

Joni Mitchell—Reprise, RS 6293
Clouds, Reprise RS 6341

Fred Neil—Everybody's Talkin', Capitol ST-294

Randy Newman—Reprise RS 6286

Harry Nilsson—Harry, RCA Victor LSP 4197

Tom Paxton—Morning Again, Elektra EKS-74019

Buffy Sainte-Marie—Fire, Fleet, Candlelight, Vanguard 79250

Melanie Safka—Born to Be, Buddah BDS 5204

Nina Simone—Black Gold, RCA Victor LSP 4248

Jerry Jeff Walker—Mr. Bojangles, Atco SD 33-259

Elyse Weinberg—Elyse, Tetragrammaton, T-117

Blues And Rhythm And Blues

James Brown—"Live" at the Apollo, King 826

Ray Charles—Live Concert, ABC S-500

Aretha Franklin—I Never Loved A Man, Atlantic S-8139

John Lee Hooker—Simply the Truth, Bluesway S-6023

Son House—Father of Folk Blues, Columbia CS 9217

Lightnin' Hopkins—Lightnin', Poppy 6000a

Howlin' Wolf—Cadet C-319

Mississippi John Hurt—Today!, Vanguard 79220

Skip James—Today!, Vanguard 79219

Albert King—Born Under A Bad Sign, Atlantic SD-7723

B. B. King—Blues on Blues, Bluesway 6011

Martha and the Vandellas—Live!, Gordy S-925

The Band—Capitol STAO 132

Otis Redding—Live in Europe, Atco S-33-288

Smokey Robinson and the Miracles—Time Out, Tamla S-295

Otis Spahn—Sweet Giant of the Blues, Bluestime BTS-9006

The Sweet Inspirations—Atlantic SD-8155

T-Bone Walker—T-Bone Blues, Atlantic SD 8256;Blues-way S-6023

Muddy Waters—The Best of Muddy Waters, Chess 1427

Muddy Waters, Otis Spahn, Michael Bloomfield, Paul Butterfield, Buddy Miles, etc.—Fathers and Sons, LPS 127

Folk

Joan Baez—David's Album, Vanguard 79308

The Incredible String Band—The Hangman's Beautiful Daughter, Elektra EKS-70421
The Big Huge, Elektra EKS-74037

The Pentangle—Reprise RS 6315
—"Sweet Child," Reprise RS 6334
—Basket of Light, Reprise RS 6372

Pete Seeger—Greatest Hits, Columbia CS 9416

Rosalie Sorrels—"If I Could Be the Rain," Folk-Legacy FSI-31

The Young Tradition—Vanguard, VSD-79246
Galleries, Vanguard VSD-79295

Country

Flatt & Scruggs—Songs of the Famous Carter Family, Columbia CS-8464
Hear the Whistles Blow, Columbia CS-9486

Merle Haggard—Okie from Muskogee, Capitol ST-384

Bill Monroe—High, Lonesome Sound, Decca DL 74780

Merle Travis—Songs of the Coal Mines, Capitol ST-2938

New Country

Blue Velvet Band—Sweet Moments With, Warner Brothers, WS 1802

Flying Burrito Brothers—The Gilded Palace of Sin, A&M SP 4175

THE BEST OF JAZZ: A DISCOGRAPHY*

The recordings in this basic discography are limited to those long-playing discs that are currently available, as listed in the Schwann LP Catalogue. The headings of sections are not intended to be exact, but simply to serve as guides to general areas of jazz. When two label numbers are given, the first indicates a monophonic disk, the second is stereophonic.

—JOHN S. WILSON.

General

Encyclopaedia of Jazz—Decca DX 140 (4 disks)

Jazz, Vol. 1-11—Folkways 2801-11

Jazz Odyssey, Vol. 1, Sound of New Orleans—Columbia C3L 30 (3 disks)

Jazz Odyssey, Vol. 2, Sound of Chicago—Columbia C3L 32 (3 disks)

Jazz Odyssey, Vol. 3, Sound of Harlem—Columbia C3L 33 (3 disks)

Traditional Jazz

Louis Armstrong—Story. Columbia CL 851/4 (4 disks)
A Rare Batch of Satch. RCA Victor LPM 2322
New Orleans Nights. Decca 8329

Sidney Bechet—Jazz Classics. Blue Note 1201/4
Bechet of New Orleans. RCA Victor LPV 510

Bix Beiderbecke—Story. Columbia CL 844/6

Eddie Condon—Legend. Mainstream 56024, 6024

Wild Bill Davison—Blowin' Wild. Jazzology 18

Johnny Dodds—With Kid Ory. Epic 16004

Eureka Brass Band—Atlantic (S) 1408

Firehouse Five Plus Two—Story. Good Time Jazz 12010/13

Great Jug Bands—Origin Jazz 4

Jazz at Preservation Hall, Vol. 2—Billie and Dede Pierce, Jim Robinson. Atlantic (S) 1409

Jazzology Poll Winners—Jazz Crusade 2004

Bunk Johnson—Bunk and Lu. Good Time Jazz 12024
Legend. Mainstream 56039, 6039

George Lewis—Concert. Blue Note 1208

Jelly Roll Morton—King of New Orleans Jazz. RCA Victor LPM 1649
Stomps and Joys. RCA Victor LPV 508
Immortal. Milestone 2003 and Mainstream 56020, 6020

Albert Nicholas—With Art Hodes. Delmark 207, 209

Red Nichols—Story. Brunswick 54047

King Oliver—Epic 16003
In New York. RCA Victor LPV 529

Kid Ory—Favorites. Good Time Jazz 12041/2, 10041/2 (2 disks)

Tony Parenti—Downtown Boys. Jazzology 11

Pee Wee Russell—A Legend. Mainstream 56026, 6026

Muggsy Spanier—The Great 16! RCA Victor LPM 1295

Thesaurus of Classic Jazz—Nichols, Mole, Dorsey, Venuti, Lang. Columbia C4L 18

Lu Watters—San Francisco Style. Good Time Jazz 12001/3 (3 disks)

The Big Bands

Count Basie—Best. Decca DX (S) (7) 170
Lester Young Memorial Album. Epic SN 6031
Basie. Roulette (S) 52003

Les Brown—Concert. Coral CX 1 (2 disks)

Al Cooper—Savoy Sultans. Decca (7) 4444

Bob Crosby—Greatest Hits. Decca (7) 4856

Miles Davis—Miles Ahead. Columbia CL 1041, CS 8633

Duke Ellington—The Beginning, Vol. 1, 1926-1928. Decca (7) 9224
Ellington Era, Vol. 1. Columbia C3L 27 (3 disks)
Ellington Era, Vol. 2. Columbia C3L 39 (3 disks)
Music of Ellington. Columbia CL 558
Daybreak Express. RCA Victor LPV 506
At His Very Best. RCA Victor LPM 1715
In a Mellotone. RCA Victor LPM 1364
Indispensable. RCA Victor LPM 6009 (2 disks)
Hi-Fi Ellington Uptown. Columbia CL 830
Concert of Sacred Music. RCA Victor LPM/LSp 3582
Far East Suite. RCA Victor LPM/LSP 3782

Don Ellis—Live at Monterey. Pacific Jazz 10112, 20112

Gil Evans—Out of the Cool. Impulse (S) 4
Individualism. Verve (6) 8555

Dizzy Gillespie—World Statesman. Verve 8174

Benny Goodman—Carnegie Hall Jazz Concert. Columbia CL 814/6 (3 disks)
Golden Age. RCA Victor LPM 1099
King of Swing. Columbia CL 817/9 (3 disks)

Erskine Hawkins—After Hours. RCA Victor LPM 2227

Fletcher Henderson—Story. Columbia C4L 19
1923-25. Historical 18

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Woody Herman—Golden Favorites. Decca (7) 4484
The Turning Point. Decca (7) 9229
Thundering Herds. Columbia C3L 25 (3 disks)
Hits. Capitol (S) T-1554
Winners. Columbia CL 2436, CS 9236

Earl Hines—South Side Swing. Decca (7) 9221
Grand Terrace Band. RCA Victor LPV 512

Thad Jones-Mel Lewis—Solid State 17003, 18003

Stan Kenton—Formative Years. Decca 8259
Artistry in Rhythm. Capitol T-167
West Side Story. Capitol (S) T-1609

Gene Krupa—Drummin' Man. Columbia C2L 29

Rod Levitt—Solid Ground. RCA Victor LPM/LSP 3448

Jimmie Lunceford—Lunceford Special. Columbia CS 9515

Bennie Moten—Kansas City Orchestra. Historical 9
Count Basie in Kansas City. RCA Victor LPV 514

Gerry Mulligan—Concert Jazz Band. Verve (6) 8388, (6) 8515

Buddy Rich—Swinging New Big Band. Pacific Jazz 10113, 20113

Artie Shaw—The Great. Camden (s) 465
Any Old Time. RCA Victor LPM 1570

Chick Webb—Stompin' at the Savoy. Columbia CL 2639
A Legend. Decca (7) 9222
King of the Savoy. Decca (7) 9223

Gerald Wilson—Believe It! Pacific Jazz (S) 34

Pianists

Classic Jazz Piano Styles—Hines, Morton, Waller, Ammons, Johnson, Yancey. RCA Victor LPV 543

Nat Cole—In the Beginning. Decca 8260
At the JATP. VSP (S) 14, 25

Bill Evans—At Town Hall. Verve (6) 8683
Intermodulation. Verve (6) 8655
Simple Matter. Verve (6) 8675

Don Ewell—Music To Listen to Don Ewell By. Good Time Jazz 12021

Erroll Garner—Concert by the Sea. Columbia CL 883
Garner, Vol. 1. Vol. 2. Savoy 12002/3 (2 disks)
That's My Kick. MGM (S) 4463

Herbie Hancock—Maiden Voyage. Blue Note (8) 4195

Andrew Hill—Smokestack. Blue Note (8) 4160

Earl Hines—Real. Focus (S) 335
Once Upon a Time. Impulse (S) 9108

Ahmad Jamal—At the Pershing. Cadet (S) 628

Jazz Piano—Hines, Ellington, Williams, Taylor. RCA Victor LPM/ LSP 3499

James P. Johnson—Columbia CL 1780

Roger Kellaway—Trio. Prestige (S) 7399

John Lewis—Piano. Atlantic 1272

Herbie Nichols—Trio. Blue Note 1519

Knocky Parker—Golden Treasury of Ragtime. Audiophile 89/92 (4 disks)

Bernard Peiffer—Modern Jazz. Laurie (S) 1006

Oscar Peterson—Canadiana Suite. Limelight 82010, 86010

Bud Powell—Amazing. Blue Note 1503/4
Bud. Blue Note 1571

Robert Shaw—Texas Barrelhouse. Arhoolie 1010

Willie The Lion Smith—Harlem Piano (with Luckey Roberts). Good Time Jazz 12035, 10035

Ralph Sutton—Suttonly. Solo (S) 103

Art Tatum—This Is Art Tatum. 20th Fox 3162/3, 4162/3, (2 disks)

Singers

Mildred Bailey—Columbia C3L 22 (3 disks)

Big Bill Broonzy—Sings Country Blues. Folkways 2326
Sings. Folkways 2328

Leroy Carr—Columbia CL 1799

Ray Charles—Live Concert. ABC (S) 500
Story. Atlantic 2-900 (2 disks)

Chicago Blues Today—Cotton, Rush, Homesick James, Wells, Hutto, Spann, Young, Horton, Shines. Vanguard (7) 9216/8 (3 disks)

Champion Jack Dupree—Blues. Atlantic (S) 8019

Ella Fitzgerald—At Juan les Pins. Verve (6) 4065
At the Opera House. Verve (6) 86 24
Best of Ella. Decca DX (S) (7) 156 (2 disks)
Smooth Sailing. Decca (7) 4887

Billie Holiday—Golden Years, Vol. 1, 2. Columbia C3L 21 (3 disks), C3L 40 (3 disks)
Lady Day. Columbia CL 637 and Mainstream 56000, 6000
Once Upon a Time. Mainstream 56022, 6022
Story. Decca DX (S) (7) 161 (2 disks)

John Lee Hooker—At Cafe Au Go Go. Bluesway (S) 6002

Lightnin' Hopkins—Roots. Verve/Forecast (S) 9000

Blind Lemon Jefferson—Immortal. Milestone 2004

Robert Johnson—Delta Blues. Columbia CL 1654

B. B. King—Blues Is King. Bluesway (S) 6001

Lambert, Hendricks and Ross—Sing a Song of Basie. Impulse (S) 83

Ma Rainey—Immortal. Milestone 2001

Jimmy Rushing—Listen to the Blues. Vanguard (7) 3007

Bessie Smith—Story. Columbia CL 855/8 (4 disks)

Big Mama Thornton—With Chicago Blues Band. Arhoolie 1032

Joe Turner—Boss of the Blues. Atlantic (S) 1332
Singing the Blues. Bluesway (S) 6006

Muddy Waters—Best. Chess 1427
Brass and the Blues. Chess (S) 1507
More Real Blues. Chess (S) 1511

Junior Wells—It's My Life, Baby. Vanguard (7) 9231

Joe Williams—With Jones-Lewis Orchestra. Solid State 17008, 18008

Jimmy Witherspoon—Blue Spoon. Prestige (S) 7327

Women of the Blues—Mamie Smith, Spivey, Miles, Hunter, Wallace, Moore. RCA Victor LPV 534

Pre-War Small Groups

Charlie Christian—With Benny Goodman Sextet. Columbia CL 652
1941. Counterpoint (5) 548

Benny Goodman—Small Groups. RCA Victor LPV 521
Trio-Quartet-Quintet. RCA Victor LPM 1226

Lionel Hampton—Swing Classics. RCA Victor LPM 2318

Coleman Hawkins—Body and Soul. RCA Victor LPV 501
Meditations. Mainstream 56037, 6037

Johnny Hodges-Rex Stewart—Things Ain't What They Used To Be. RCA Victor LPV 533

Django Reinhardt—Best. Capitol T-10457/8 (2 disks)

Jack Teagarden—Golden Horn. Decca (7) 4540 and RCA Victor LPV 528
King of the Blues Trombone. Epic SN 6044 (3 disks)

Town Hall Concert, Vol. 1, Vol. 2—Krupa, Ventura, Norvo, Byas, Wilson, Powell, Others. Mainstream 56004, 6004; 56018, 6018

Joe Venuti-Eddie Lang—Stringing the Blues. Columbia C2L 24 (2 disks)

Fats Waller—Ain't Misbehavin'. RCA Victor LPM 1246
Fractious Fingering. RCA Victor LPV 537
Handful of Keys. RCA Victor LPM 1502

Lester Young—Kansas City Six. Mainstream 56012, 6012

Post-War Small Groups

Cannonball Adderley—Quintet in San Francisco. Riverside 311, 1157

Be-Bop Era—Jacquet, Clarke, Thompson, Gillespie, Ventura, Metronome All-Stars. RCA Victor LPV 519

Clifford Brown—Immortal. Limelight 2-8201, 2-8601

Dave Brubeck—At Carnegie Hall. Columbia C2L 26, C2S 26 (2 disks)
Bravo Brubeck. Columbia CL 2695, CS 9495
Jazz Goes to College. Columbia CL 556, CS 8631

Charlie Byrd—At the Gate. Riverside (9) 467

Miles Davis—Birth of the Cool. Capitol 1974
Kind of Blue. Columbia CL 1355, CS 8163

Art Farmer—To Sweden With Love. Atlantic (S) 1430

Stan Getz—West Coast Jazz. Verve 8028
Au Go Go. Verve (6) 8600
Focus. Verve (6) 8412
Jazz Samba (with Charlie Byrd). Verve (6) 8432

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